MARVEL UK COMICS

DOCTOR WHO MAGAZINE

Issue 206
24th Nov 1993
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INSIDE:
POSTCARDS
THE LAST OF SET 1

DOCTOR WHO 30 ANNIVERSARY 1963-93

BEHIND THE SCENES -
PLANET OF FIRE
Full archive on this Eighties adventure!

INSIDE:
THE TRIAL OF A TIME LORD
A UNIQUE VIEW BY COLIN BAKER AND PIP AND JANE BAKER

60's 70's 80's 90's

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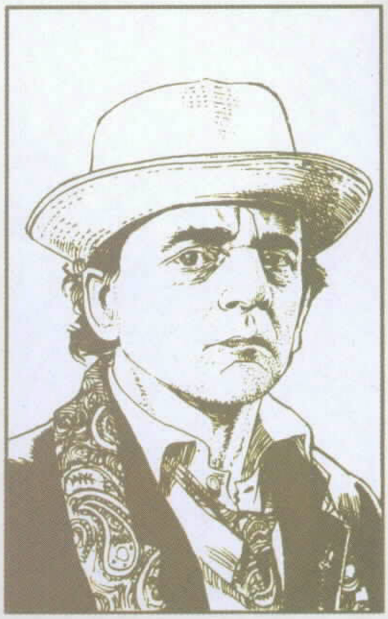

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FREE POSTCARDS
The last in our current set of free gifts - four more reproductions of Alister Pearson's breathtaking book illustrations.

Editorial: Gary Russell, Marcus Hearn
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Production: Julie, Chris 'n' Mat Co-ordination: Louise Cassell
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This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London, WC2R 3DX, England. Entries must arrive by second post on 10th January 1994.

Thanks this issue to: John Abineri, John Ainsworth, Greg Andrell, Colin Baker, Pip and Jane Baker, Peter Darvill-Evans, Dominic Glynn, Vicky Haig, Gail Holmann, Marcus Nickinson, Bob Nolan, Matthew Pereria, Adrian Rigelsford, Vicky Thomas and *The Frame*.

It looks like being quite a celebratory November for *Doctor Who* fans after all. A documentary, a series of mini-features and a repeat run of *The Seeds of Doom* during the anniversary week - thank you BBC for at last recognising the show's worth. Of course, after the disappointment of *The Dark Dimension* a new series would be the icing on the birthday cake.

Sadly, we aren't able to bring you any on-set reports from the recording of the *Children In Need* special *The Dimensions of Time* as the production team chose to be inhospitable to any press coverage of this rather special *Who*. A shame for us, for all *Doctor Who* fans and also the *Children In Need* appeal who we feel have lost a great deal of high-profile publicity.

One last thing, for the moment please hold back on any *Brief Encounter* and comic strip submissions - we have enough of these right now to take us into 1996.

Until the next, very special, issue . . .

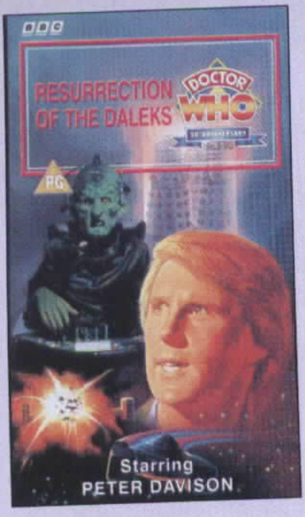
Gary

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Doctor Who Magazine™ Issue 206. Published by **Marvel Comics UK Ltd.** Jim Galton, Chairman. Vincent Conran, Managing Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1993. Diamond Logo © BBC Enterprises 1973. Thirtieth Anniversary Logo © BBC Enterprises 1993. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental . Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication., but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE1 9LS 071-261 6061. "Look Stewart," said Jason, standing astride the mountain with his staff aloft, "I know I'm supposed to be undercover but this is ridiculous." ISSN 0957-9818

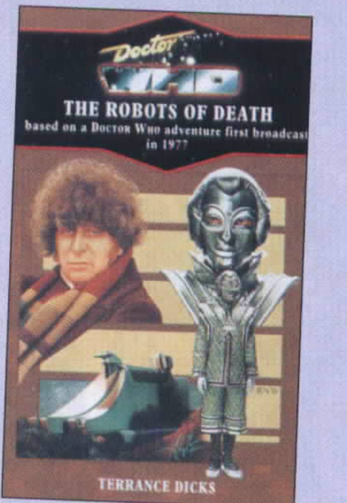
Gallifrey

COMING SOON



WHO
YEARBOOK
1994

Above: A prototype of the forthcoming Tom Baker model sculptured by David Pomeroy for Comet Miniatures. The finished version will be available 20th November at £29.99.
Left: The video sleeve for November's *Resurrection of the Daleks*, by *Red Dwarf*
Right: *The Robots of Death* reprint from Virgin Publishing.
cover artist Bruno Elettori.

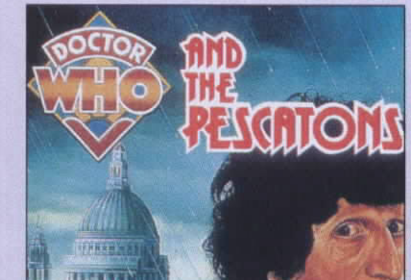


ANNIVERSARY FEVER

In a flurry of activity unprecedented since *Doctor Who*'s Twentieth Anniversary, November sees the world's longest-running science-fiction programme celebrate its birthday with perhaps its highest-ever media profile. Alongside the two-part *Children In Need* mini-adventure, *The Dimensions of Time* (see **DWM** 205), BBC1 is screening a forty-minute documentary examining the history of the series, to be shown in prime time towards the end of November. The as yet untitled documentary is being produced by *The Late Show*'s Archive Programme Unit at the personal request of BBC1 Controller Alan Yentob. Joining *The Late Show*'s John Bush (the producer) and the Archive Programme Unit's John Wiston (executive producer) is the appointed director, Kevin Davies. Kevin, who is notable for the impressive BBC Video documentary *The Making of the Hitch-Hiker's Guide to the Galaxy*, plans to blend an entertaining mixture of clips and new interviews. "The diehard *Doctor Who* fans won't learn anything new from this programme," he told us, "but I hope they're going to see some things they've never seen before. I also hope that if there's a video release then we'll be able to include some extra material."

BBC1's other plans for *Doctor Who*'s birthday week include a series of mini-features about the show and its fans peppered throughout other programmes, and a special screening of the classic 1976 story *The Seeds of Doom* on consecutive nights.

The major television listing magazines, *TV Times* and *Radio Times*, are both planning features on the programme to celebrate its Thirtieth Anniversary. *Radio Times* hopes to celebrate the event by devoting its front cover to *Doctor Who* for the first time since 1983.



Hot on the heels of the successful *The Paradise of Death* (which will hopefully get a stereo repeat on Radio 2 at Christmas) Polygram have released a mid-price cassette version of *Doctor Who and the Pescatons* on their new Speaking Volumes label. We have TEN copies of this 1976 play, which stars Tom Baker and Elisabeth Sladen, to give away in a FREE competition, courtesy of Polygram Records. Simply tell us, on a postcard or the back of a sealed envelope, the name of the story's principal villain and who he was played by. Send your entry, which must reach us by 10th January 1994, to FISHY TALE at the address on page 3. Usual Marvel rules apply and no multiple entries will be accepted.

UK GOLD AND VIRGIN UPDATE

SATELLITE: UK Gold are screening over twelve hours of *Doctor Who* during the weekend of 20th to 21st November. Between 9am and 3pm on each day viewers will see the stories they voted for in a poll conducted by the satellite and cable channel. Winning stories from the categories of favourite Doctor, favourite companion and favourite monster will comprise the celebratory weekend's viewing alongside, for the first time on the channel, episodes from viewers' favourite incomplete stories.

The classic TV channel recently scored another first after successful negotiations with Dalek creator Terry Nation. They now have the rights to screen the writer's *Doctor Who* serials which, of course, include the long-awaited Dalek stories. The Terry Nation episodes commenced on 28th October with 1963's *The Daleks*, and continue with *The Keys of Marinus* (beginning 8th November), *The Dalek Invasion of Earth* (beginning 16th November) and *The Chase* (beginning 24th November). A UK Gold spokeswoman told us: "We can currently only screen Terry Nation stories that don't feature Davros, but we hope to rectify this soon."

BOOKS: Virgin have confirmed they will be publishing Barry Letts' novelisation of his successful *Doctor Who* radio play, *The Paradise of Death*, in April. Alister Pearson has already completed the jacket illustration. May 1994 sees the reprint of *The Invisible Enemy* by Terrance Dicks, and June will see the reprint of Victor Pemberton's *Fury from the Deep*, both with new covers by Alister Pearson.

Guardian

RARE DALEK GIVEAWAY

To celebrate the continuing success of the limited edition Dalek boxed-set (see *Public Image*), BBC Video have donated a very special prize for a unique **Doctor Who Magazine** competition. A strictly limited handful of framed metal panels from *The Daleks* tin box have been commissioned, and we have one to give away in this FREE competition. To win this rare and beautiful piece of *Doctor Who* memorabelia simply tell us, on a postcard or the back of a sealed envelope, the answers to the following questions:

1) According to Dortmun in *The Dalek Invasion of Earth*, what is the name of the alien metal Dalek casings are constructed from?
2) In which two television stories does the Emperor Dalek appear?
3) What was the name of the 1965 Dalek stage play?

Send your entry to TIN TERRORS at the address on page 3 by 10th January 1994. Usual Marvel rules apply and multiple entries will not be accepted.

VIDEO NEWS: It has recently been confirmed that the first new *Doctor Who* releases of 1994 will include the 1975 Tom Baker story *Planet of Evil* and the 1987 Sylvester McCoy story *Dragonfire*. **Doctor Who Classic Comics** artist Colin Howard has been commissioned to paint the *Planet of Evil* cover.

Pictured below is the latest of Aidee International's limited edition *Doctor Who* Toby Jugs. To win your very own Fifth Doctor for your mantelpiece tell us where Peter Davison's Doctor completed his recuperation after his regeneration at the Pharos Project. Send your answer, on a postcard or the back of a sealed envelope, to HOWZAT, at the address on page 3. Your entry must be with us by 10th January 1994, usual Marvel competition rules apply and multiple entries will be sent to the pavilion.

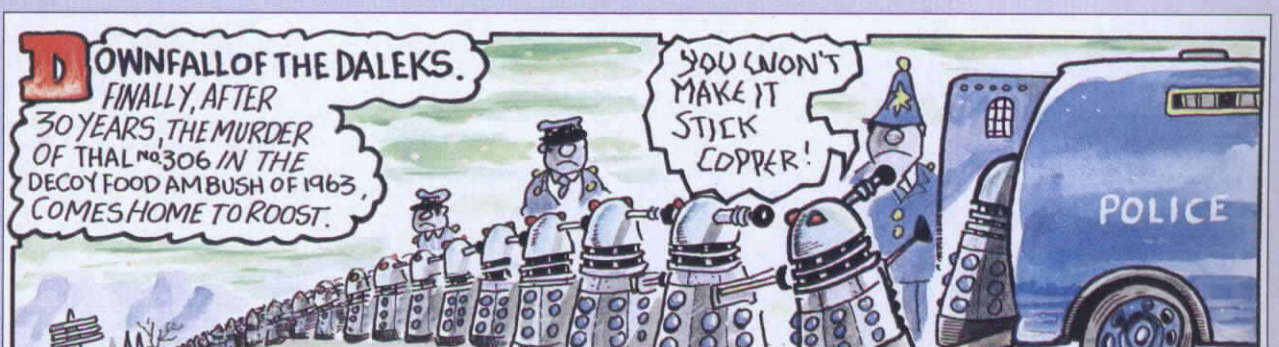
CONVENTIONS, EVENTS AND FESTIVALS

Those of you looking for a day out with a *Doctor Who* flavour are in for a busy four weeks! The month's big convention is Remembrance '93, held in aid of National Childrens' Homes and Children In Need, which takes place on November 13th and 14th at the Village Hotel in Hyde, Manchester. Confirmed guests include Frazer Hines and other attractions come in the shape of a prop and costume exhibition, dealers and video rooms and live entertainment which includes the one and only performance of a two-hour stage play, *The Trial of Davros*. For further details send a SAE to Hyde Fund Raisers, 3 Moorcroft Square, Newton, Hyde, Cheshire SK14 4LX.

Birmingham plays host to a *Doctor Who* festival throughout November and December with a multitude of events supported by the City Council and the BBC. A huge programme of events, organised by local fans The Wolves of Fenric in aid of Children In Need, has been arranged. Among the attractions will be a *Doctor Who* treasure hunt on 7th November, a free *Doctor Who* exhibition in the Birmingham Science Museum from 21st November to 5th December, the launch of of Alternative Software's new *Dalek Attack* game levels with a 'computer challenge' on 13th December at the city's Virgin Megastore, *Doctor Who Mastermind* on 4th December and six days of Dalek feature film double-bills at the Odeon cinema. For details on these, and numerous other events and signings during the festival, call the Wolverhampton Community Radio 24-hour helpline: (0902) 26633 or send a SAE to Birmingham *Doctor Who* Festival, 161 Dangerfield Lane, Darlaston, Wednesbury, WS10 7RU.

David Howe embarks on a short nationwide tour to promote his Thirtieth Anniversary book *Timeframe* in November. He will be signing copies, talking to fans and delivering a talk on the history of *Doctor Who* at the following venues: Kenton Library, Kenton Park Lane, **Harrow-on-the Hill** (6.30pm, 1st November): Waterstones, **Croydon** (7pm, 10th November, with Terrance Dicks and Peter Darvill-Evans): Waterstones, **Newcastle-upon-Tyne** (7pm, 13th November, still provisional): Waterstones, **Bath** (7pm, 24th November, still provisional): Waterstones, **Maidstone** (7pm, 25th November, with Terrance Dicks and Daniel Blythe).

Doctor Who? by Tim Quinn and Dicky Howett


DOWNFALL OF THE DALEKS. FINALLY, AFTER 30 YEARS, THE MURDER OF THAL No. 306 IN THE DECOY FOOD AMBUSH OF 1963, COMES HOME TO ROOST.
YOU WON'T MAKE IT STICK COPPER!
POLICE
DICKY HOWETT 206

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: Two extras recently died: on 17th August **Bill Smith**, a walk-on from *The Gunfighters*, and on 18th August **Elaine Williams**, who played a customer in the café during *City of Death*. A charity gala evening of remembrance for the late **Bernard Bresslaw** (*The Ice Warriors*) is to be staged next summer on a Sunday at the Open Air Theatre, Regent's Park.

Doctors: Australian Equity recently blocked **Jon Pertwee** from appearing in an Aussie production of *Scrooge* with Keith Michell, which led to an outcry from Pertwee who said: "It's an appalling situation. It is quite iniquitous that the whole of British theatre is being swamped with Australian soap stars. We even have an Australian playing the part of an American in *Grease*... If it is open house one way then it should be open house in both directions. I am very annoyed about it." However, following actor Victor Spinetti's withdrawal through illness from this winter's UK production, Pertwee was called upon to re-create the role of Jacob Marley alongside Anthony Newley, and will appear for two weeks at the Theatre Royal Plymouth from 30th November (Box office 0752 267222) and six weeks at the Apollo, Oxford from 15th December (Box office 0865 244544). Jon can also be seen as the guest scorer for the new BBC1 show *Happy Families* on 6th November (**Peter Purves** guested on 2nd October).

Colin Baker appeared on ITV's *TV Weekly* on 16th September to personally deliver a TARDIS video cabinet to the winner of a *Doctor Who*-related competition from the week before.

Following on from last issue, known 1994 tour dates for **Sylvester McCoy** in *The Invisible Man* are (please check with the Box Offices [telephone numbers]): week commencing 10th January - week out; w/c 17th January - Opera House, **York** [0904 654654]; w/c 24th January - Orchard Theatre, **Dartford** [0322 343333]; w/c 31st January - Theatre Royal, **Brighton** [0273 28488]; w/c 7th February - Apollo Theatre, **Oxford** [0865 244544]; w/c 14th February - Grand Theatre, **Swansea** [0792 475715]; w/c 21st February - Empire Theatre, **Liverpool** [051 709 1555]; w/c 28th February - Grand Theatre, **Wolverhampton** [0902 29212]. Further dates will be published in due course. The cast includes **Richard Willis**, who played Adric's brother Varsh in *Full Circle*. Sylvester wore strap-on body parts to play Angus McAskill, the tallest recorded true giant, in *St Ann's Big Boy*, part of BBC2's *10 X 10* series of short films by first-time directors shown on 26th October.

Valeyard **Michael Jayston** will be reading *The Ice Palace* by Robert Swindells for BBC1's *Jackanory* in the new year.

Companions: Peter Purves was remembered during the weekend of 16th/17th October when *Blue Peter* celebrated its 35th anniversary.

Stick With Me, Kid, a new humorous detective film made by Walt Disney arm Buena Vista Productions with IPH Associates, features **Louise Jameson** as Mrs Hilliard, the mother of detective Ripley played by Kristopher Milnes. Also cast are Leigh Lawson, Rosemary Leach and Sir John Gielgud. Filming took place in September and the production is expected to sell both to a UK broadcaster and internationally.

Rebecca Thornhill, Crystal from *Doctor Who - The Ultimate Adventure*, has won a lead role in the Edinburgh production of *Les Miserables*, which runs at The Playhouse until January.

Producers: Verity Lambert's Cinema Verity has won a seven-part commission from Carlton TV to produce a new comedy drama, *Class Act* by Michael Aitkens (*Waiting For God*), to star Joanna Lumley, John Bowe, Nadine Garner, James Gaddas and Richard Vernon, for screening next spring. Filming is set to complete in December. With BBC funding, Cinema Verity and Juniper Communications have been developing an adaptation of P.G. Wodehouse's *Blandings* novels. If given the go-ahead, production would take place next Summer for transmission in the Autumn.

Script Editors: Armistead Maupin's *Tales of the City*, produced by Working Title's **Antony Root**, is about to complete its first run and hopes are high that *More Tales of City* will be adapted next year. The company has an option on all six books.

Writers: Philip Martin, creator of Sil, is still producing radio plays. His latest have been *New Routes* by Peter Terson and *Betrayers* by Rib Davis, both for Radio 4.

Paradise Towers/*Greatest Show*'s **Stephen Wyatt** has contributed scripts to the third series of *The House of Eliott* due for screening in the new year, the same series **Graeme Harper** left to direct the aborted *The Dark Dimension*.

Directors: John Gorrie, of *Keys of Marinus* fame, has been appointed the tutor for the BBC Television drama director's course, and will instruct eight successful candidates (from 250 applicants) in all aspects of film and video direction. Two of this year's batch are actor Peter Howitt (*Bread*) and writer Jeremy Brock (*Casualty*).

Cornish whodunnit *Wycliffe and the Cycle of Death*, produced and directed by **Pennant Roberts**, obtained ITV's highest audience share for a Saturday night for several months when it was shown in August and hopes are high that the ITV Network Centre will commission a series. Roberts said: "I am delighted the programme was well received, especially as it was transmitted at the height of the holiday season."

Miscellaneous: Sil actor **Nabil Shaban** has been appearing in the play *Boundary* in Glasgow, while the Rani, best known as **Kate O'Mara**, has been in Oscar Wilde's *An Ideal Husband*.

No-one seems to want a piece of *Doctor Who* history. **No Man's Land Fort**, near Portsmouth, which was used extensively in early episodes of *The Sea Devils*, was put on the market three years ago for £6 million. Subsequently the price came down to £900,000, still with no takers, so it is now going to be auctioned off.

Would it fit in *your* bedroom?

PUBLIC IMAGE

Summer sales have confirmed science-fiction's place as the chart-topping genre to watch – with especially spectacular sales from telefantasy. *Doctor Who*'s part in this has been a healthy one, although for once it wasn't leader of the pack of BBC Video's regular releases.

The chart dated 24th July set the tone: while *Doctor Who and the Silurians* fell nine places from silver medal position to Number Eleven, *Red Dwarf: The End* held on to the Number One slot. Rather more crushing was the instant-nostalgia success of *Adios Eldorado*, which leapt to Number Four from its Number Thirty entry point.

On both the 31st July and 7th August charts, *Red Dwarf* held steady at Number Two, but the Silurian story had already sunk below the Top Fifty. Wholesalers' orders showed that *The Curse of Peladon* (on sale from 2nd August) was expected to sell strongly, but it was to be outpaced by three imminent rivals . . .

The chart of 14th August confirmed the trade's expectations. *The Curse of Peladon* was a high new entry at Number Five, but the three rivals all elbowed it aside. The first volumes from *Star Trek: Deep Space Nine* were new in at Numbers Three and Two, with *Red Dwarf: Confidence and Paranoia* (the second half of the show's first season) straight in at Number One. This knocked the ever-youthful *Peter Pan* down from Number One to Number Four, within a Top Six unanimously dedicated to fantasy and science-fiction. The previous *Red Dwarf* tape held out at Number Six, and there were two further Grant Naylor tapes in the chart's lower reaches.

On 21st August, *The Abyss: Special Edition* came out of decompression to dive in at Number One, leaving *Doctor Who* to fall out of an almost static Top Six. *The Curse of Peladon* fell ten places to Number Fifteen, but still outsold all BBC tapes barring the inevitable *Red Dwarf* fleet.

The Top Six was almost identical on 28th August, and while the original Peladon story fell further and faster to Number Twenty-Nine, it at least achieved a healthy third week of chart action, something not all *Doctor Who* tapes attain.

The 4th September chart underlined *Red Dwarf*'s summer of success with no less than five titles from the BBC comedy in the Top Fifty. It regained Number One with August's *Confidence and Paranoia*, while July's *The End* also bounced back to Number Three in its eighth week in the chart. Unfortunately, *The Curse of Peladon* had no such stamina – it's Top Fifty run was over.

Another wholly genre-related Top Six headlined the 11th September chart, with Disney newcomer *Beauty & The Beast* predictably transforming the Number One slot. No evidence at all remained of *Doctor Who* in the Top Fifty. However, wholesalers were apparently ordering more of the special *The Daleks* boxed set (comprising *The Chase* and *Remembrance of the Daleks*) than of Volumes Three and Four of new monthly rivals, *Deep Space Nine*. So who emerged victorious from the real chart encounter? Stay tuned . . .

Mark Wyman

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and *DOCTOR WHO: TIMEFRAME.*
David J Howe, author of both Virgin books will also be in attendance.

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DOCTOR WHO
30TH ANNIVERSARY
1963-93

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Writing Who

PIP AND JANE BAKER

As well as introducing three regular characters, Pip and Jane Baker employed over thirty years of writing experience to rescue *Doctor Who* during one of its deepest crises. As their contributions to *The Trial of a Time Lord* are released on BBC Video, Marcus Hearn met the couple many regard as the last of *Doctor Who*'s old guard of writers.

BBC
THE TRIAL OF A TIME LORD
DOCTOR WHO
30th ANNIVERSARY
1963-93
PG
Starring
COLIN BAKER

"Mind the Vervoid," warns Pip Baker as I'm about to turn a corner. And sure enough there it is. My shock at being confronted by a five-foot pot plant, not wholly unlike a familiar *Doctor Who* creature, initiates a fit of giggles from Pip's wife, Jane. My journey around their west London home over, *Doctor Who*'s other famous pair of Bakers presented me with nothing more menacing than tea, biscuits, and memories of their tenure as writers during one of the most controversial periods in the show's history.

Pip and Jane Baker have enjoyed a busy career as novelists, playwrites, film and television writers for well over three decades. "We met when we were young," recalls Pip. "Jane was secretary of the Hanger Lane Labour Party and her friend was the Chairman. They shared a flat together, and her friend was standing for a marginal seat in an election. I came from a different constituency to act as their agent."

Jane is perhaps less comfortable at the unexpected nostalgia. "Right, no more personal questions!" she admonishes, grinning broadly.

SPACE TO SCHOOL

The successful couple's career can be traced back to autumn 1961, and the film *The Third Alibi*. This was the first of many movies, and the big break that gave them a foot in the door to American television. Pip still claims the daunting experience was responsible for teaching him and his wife their trade. "We were asked by some American producers to work on a Louis Hayward series called *The Pursuers* which was shot at Elstree, and that really broke us in. We had to produce a script every two or three days and wrote about twenty episodes. They were making the show on both sides of the Atlantic and they churned it out. It was good money, but we had to be professional."

"It was good training," continues Jane. "One of the producers we met, Jack Gross, took us under his wing and showed us where we were going wrong. He wanted us to go out to the States but we didn't go. We were still very involved with politics in those days."

"We're still interested in politics but we're not active any more," Pip adds. "We were never dogmatic about it – we weren't Marxists or anything like that. It wasn't a religion to us. Everything was changing and it seemed to us the Labour Party were applying themselves to problems that no longer existed. It all felt very static."

While their doubts about the political scene grew, the Bakers' career developed apace. The Sixties saw them work on a string of feature films such as *The Break*, *The Painted Smile* and a movie which gave them their first taste of science-fiction: *Night of the Big Heat*. Branching out into British television, the couple contributed to series such as *Detective* (overseen by the original *Doctor Who* producer Verity Lambert), *Z Cars* and an episode of Gerry Anderson's *Space:1999*.

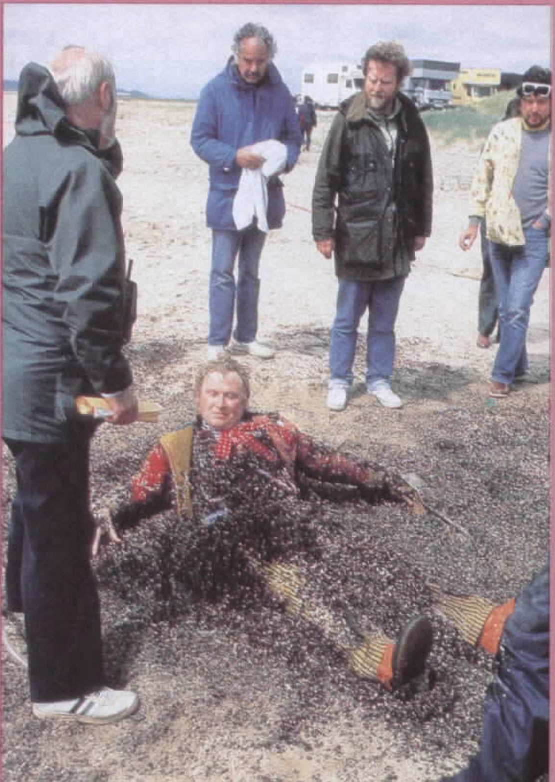
In the late Seventies they masterminded three sets of word games for educational publishers Macmillan. They were designed to aid children and adults with reading difficulties – taking entertaining lessons from basic rudiments right up to more advanced language skills. These successful games led to a brief sojourn writing for BBC schools programmes before they once again returned to science-fiction in 1984. Did they have any trepidation over their commission for their first *Doctor Who* story, *The Mark of the Rani*? "Well, we always thought the producer John Nathan-Turner did marvels with *Doctor Who*," enthuses Jane.

"Coming from the film world we were surprised at what they could do," concurs Pip. "It's nice to work with a large budget but our attitude is this: as long as we know the budget within which we're working then we'll write to that. If we know we can be expansive we'll expand. I think the public just wants something that's going to grip them. Storytelling is what's important; science-fiction must involve its audience with characters and story."

MARK OF SUCCESS

The couple agree that their major difficulty, at least initially, was familiarising themselves with a programme they had never regularly watched. Their debut story proved popular, however, and they were immediately asked to contribute a story for the ill-fated Season Twenty-Three.

"John asked us if we'd be interested in



Ian Fraser, Chris Clough and John Nathan-Turner look on while Colin Baker hopes they won't need another take! Photo © BBC Video.

working on the programme again," explains Pip. "We'd already done *The Mark of the Rani* and enjoyed that so we told John that if we were available we'd do it. John said he'd pencil us in as writers on of the new batch, and the next thing we heard the show had been suspended for a while so we never received a commission."

"I think this is where some confusion has occurred," interjects Jane. "We were never commissioned for a story in the season that was abandoned. In fact," she asserts with some pride, "every script we wrote for *Doctor Who* was made."

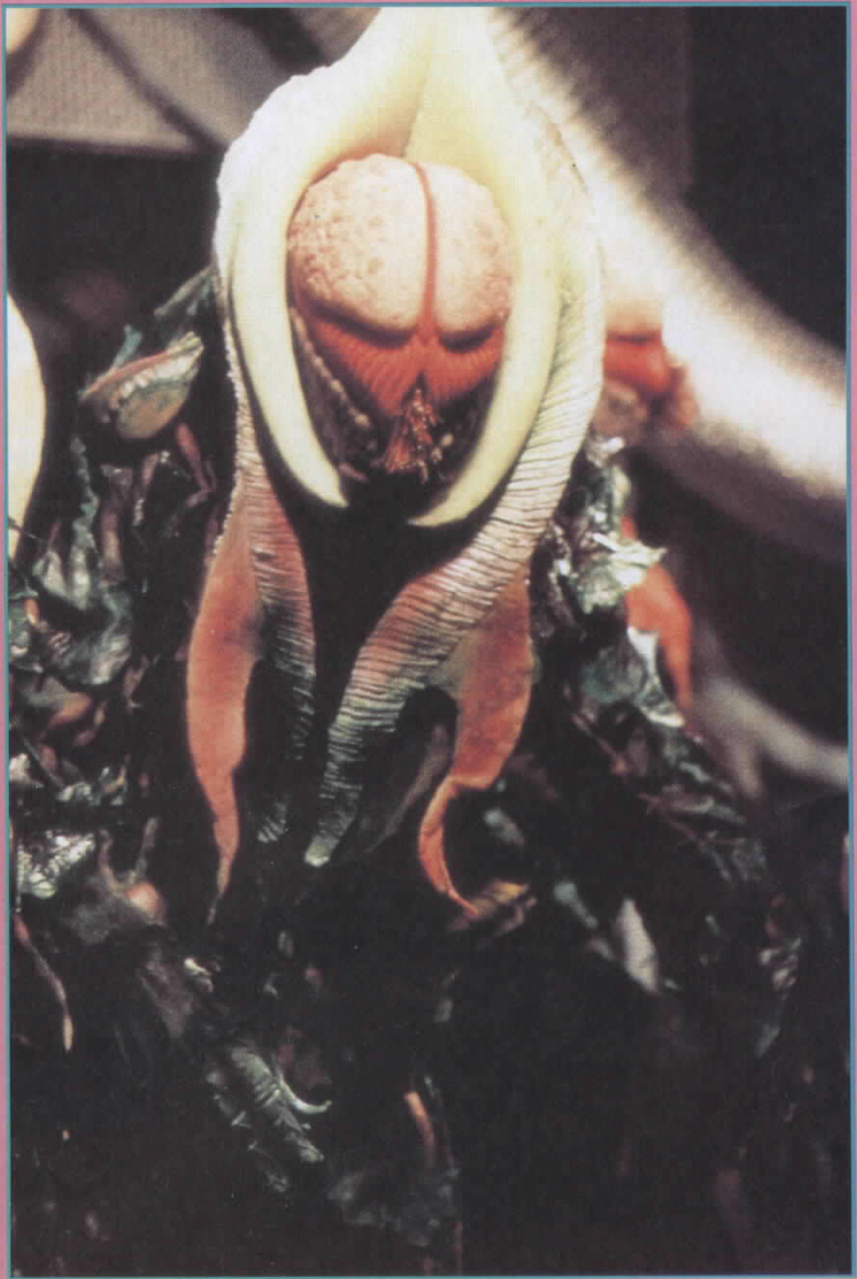
So, after something of a false start, their next story into production comprised Parts Nine to Twelve of *The Trial of a Time Lord*. "We'll tell you what happened with that," begins Pip. "We'd been away a couple of months and when we returned we went to the BBC and I actually bumped into John in the lift! He said 'Where the hell have you been? I need a script!' He said he needed a studio-based four-parter in the style of an Agatha Christie mystery. That was our total brief on that," he chuckles, "So we started work and decided to set it on a space-ship."

Perhaps the Bakers' most important innovation in the resulting script was the creation of a new travelling companion for the Doctor: computer programmer Melanie Bush, as played by Bonnie Langford. Pip was anxious, in creating a new companion, to avoid the pitfalls of the past. "There is a difficulty: you've got to give the Doctor the main thing and the trouble is, if you're not careful, the companion becomes a little echo. We tried to avoid that. We tried to give Mel a brain. I think it's unfair to the actor or actress who's playing the part not to give them some substance, but its a difficult line to walk."

Although the four-parter is commonly known as *Terror of the Vervoids* this wasn't the on-screen name for the episodes. Pip recalls that the couple's working title was simply *The Vervoids*: "I seem to remember that *Terror of the Vervoids* was the title W.H.Allen wanted for the novelisation. At the time this wasn't the title for it – they didn't want titles for the trial stories."

The Bakers' first contribution to the season coincided with some of the most tumultuous production upsets in *Doctor Who*'s history. In May, Robert Holmes tragically died prior to his completion of the two-part story intended to climax the season. Script editor Eric Saward then resigned midway through production, later withdrawing his script for the season's final episode. John Nathan-Turner was left to act as script editor, and turned to Pip and Jane for support as his problems mounted. Pip remembers the events of June 1986 with a combination of sadness and confusion. "We worked on the first episode of *The Vervoids* with Eric, and the next thing we heard he'd gone freelance. I remember the last meeting we had with him. He was very upset because Bob Holmes had died and he was finding it very difficult to focus that day.We understood, because he'd obviously been close to him."

Jane also remembers that last meeting clearly. "I actually turned round to Eric at one point and said 'Look, you've obviously got something on your mind. Is there any point in this discussion?' We never knew Bob Holmes, although we'd heard he was seriously ill."



The Vervoids: a genetically engineered menace on the Hyperion III. Photo © BBC Video.

"So we started with Eric," Pip continues, "and then he disappeared. John became the script editor and we just went on. We got on well with John and we wrote the last three episodes. All that John told us was that Eric had decided to go freelance and he was doing the last episodes. That was the sum total of our knowledge."

RISKY ODDS

Robert Holmes' final contribution to the show he'd devoted so much of his career to was Part Thirteen of *The Trial of a Time Lord* – more commonly known as the first episode of *The Ultimate Foe*. As production schedules loomed ever nearer, John Nathan-Turner had to find someone to write Part Fourteen, thus completing *The Ultimate Foe* and rounding off the season.

"Well we'll tell you the story if you want it and this is the truth," asserts Pip. "There has been an awful lot of fantasy about this but I've got clear recollection of what happened with Part Fourteen. It was Derby Day and I'd been watching the racing. A horse called Dancing Brave was running and it came second – I was very upset because I hadn't had a bet on it. It was short odds and I hadn't bothered. The 'phone went and it was John. Normally when John rings he exchanges gossip with Jane, but this time he simply said 'There's a taxi on its way with a script.' At this point we obviously got warning signals because our Vervoid story still hadn't been made. The trial scenes on Parts Thirteen and Fourteen were being done with our trial scenes but as ours was all studio Parts Thirteen and Fourteen were destined to be finished before they did our Vervoids story."

"We knew nothing of John's plans," adds Jane. "There had been a meeting at the beginning of production between Robert ►

John Nathan-Turner provided Pip and Jane Baker with a brief and they fleshed out the character of Melanie Bush, played by Bonnie Langford. Photo © BBC Video.

◄ Holmes and Philip Martin (the writer of Parts Five to Eight: *Mindwarp*) but we weren't in on this because of course we'd disappeared to Spain for two months."

"All the way through we'd ask John 'What's going to happen at the end of the series?' and he'd just say 'We're not going to tell you.'" remembers Pip.

"Anyway, when John said 'There's a script on its way' Jane and I assumed someone had been rewriting our Vervoid story."

"But then," continues Jane, "he said 'It's Part Thirteen. I want you to read it and come in tomorrow morning.' I asked him what for, and he said 'I don't want to discuss it any more Jane. Would you please just read it and come in tomorrow morning and I'll explain it all to you.' So, the taxi turned up, and we read Bob Holmes' episode. We both thought it was fine, but couldn't imagine what may have happened in the end."

"We still didn't know why we were reading it," reiterates Pip. "In the morning we went to see John and I think Jane expected to get a cup of coffee and all the latest gossip from the BBC. However we immediately noticed there was someone else sitting in John's office."

"John introduced this lady to us," recalls Jane, "and told us she was from the legal department. She was there to observe us and listen to our conversation, which was being recorded."

"We thought this was awfully strange," says Pip, "and we wondered what was going on. John told us that Eric Saward had written Part Fourteen and then withdrawn his script. At this stage they were in rehearsal. He then asked us to write Part Fourteen. So I asked him what was supposed to happen and he said 'I can't tell you – that's why the observer is here. She's here to ensure I don't tell you anything."

"He couldn't tell us why she was there," claims Jane, "he couldn't tell us what happened with the trial – he couldn't actually tell us a thing. All he could say was ask us if we'd be willing to write Part Fourteen and bring the whole fourteen episodes round to a conclusion. He said there wasn't even much time to think about it as they were already in rehearsal."

"We went across to Eric's old office and said 'Leave us alone - we won't come out today.' We sat in Eric's office all day. For lunch we gave one of the girls some money to go and get us some sandwiches. John said 'See if you can come up with an idea by the time you get back.'"

"We had to bear in mind," says Pip, "that this was probably the most important episode of the lot – everything had been building up to it. Also, the location had already been booked so John sent the designer up with drawings and pictures because we had no idea what was planned."

"Really," he impresses, "it was all on tenterhooks – the whole thing was collapsing."

"The director Chris Clough was nearly having kittens," Jane laughs.

"We sat there," recalls Pip, "and tried to come up with some good highlights, sustain the story and make some sort of sense. We knew that if the story fell down it was our reputations at stake; it was our names on screen."

So, I wondered, why did they agree to such a risky venture? "Well," admits Pip, "it was a challenge, and John was pleading with us. And we liked John."

"And I'll tell you another thing both of us are conscious of," adds Jane. "Not only on *Doctor Who* but on anything, we spend hundreds of thousands of pounds. I'm always conscious that there are hospitals needing scanners or schools needing new roofs. And the only justification for our

Professor Lasky (Honor Blackman) interrupts her reading to consult the Doctor (Colin Baker) and Mel (Bonnie Langford) while Janet (Yolande Palfrey) looks on. ***Terror of the Vervoids*. Photo © BBC Video.**

scripts' spending requirements is if we produce something that does its job, and certainly in commercial cinema earns its money again. If we can't do that then we shouldn't be wasting this money – there are better uses. The BBC had already spent a hell of a lot of money on *Doctor Who* and we didn't want that simply to go down the drain."

"Well, John came back after lunch and asked us if we'd worked something out," says Pip. " We told him what we'd come up with and he said 'Wonderful. Now I've got one one more bombshell. We need it in three days.'"

The couple dissolve into laughter. Jane recalls that at the time it wasn't so funny though. "We write in longhand so we had to use the third day for typing!"

TRIAL WITHIN A TRIAL

There is one factor they both agreed on from the start: "We worked from Part Thirteen," explains Jane, "because we didn't want the Bob Holmes script to be interfered with at all. We wouldn't have done that.

"Everything that's in Part Fourteen is original to us. We still haven't seen Eric's script for Part Fourteen. People have always wanted to show us the other script and we have always said no. We're going to stay loyal to John. John was very upset when he heard that Eric had criticised him badly. We said to John that so he could stay clear of any accusation Eric may make we will never ever read that script."

It seems the one light-hearted aspect of the frantic writing period came from Pip's destructive glee. "The greatest pleasure we got was when we asked John if we could blow up that bloody trial room and he said yes. It was a pain in the neck. By the time we got to our story trying to fit the trial room into our script was an agony. The other idea we had I thought was quite good was using the trial which wasn't a trial. We enjoyed setting up that illusion.

Commodore Travers (Michael Craig) demands answers of the Doctor and Mel while Rudge (Denys Hawthorne) and a guard (Hugh Beverton) look on. Photo © BBC Video.

"The only problems we really had with that script is that it was thirty-eight minutes in rehearsal. We actually taped thirty-three minutes and John, bless his socks, managed to convince the BBC1 Controller Jonathon Powell to allow it to be screened at a longer length. He showed him the thirty-three minutes and said 'We can take three minutes out but we'll mutilate it if we take another five.' So we got thirty minutes instead of twenty-five."

"The only thing is," laughs Jane, "in rehearsal when we tried to pull the thing in we would get actors coming up to us sulking – especially Tony Selby and Anthony Ainley. They had a very good scene which was extremely amusing. There were some good lines that unfortunately we had to cut. We all got on very well though. I remember a party in the hotel after a night shoot at about four in the morning. The whole crew and all the actors were there. Michael Jayston was doing his Lawrence Olivier act – it was brilliant! Everybody was dropping, including us, by about half past six, so we went to bed. The next morning we got out of bed, ready for breakfast at nine o'clock. When we went downstairs, bleary-eyed, there was Geoff Hughes, Ian Fraser the production manager and John – still sitting there talking! Oh, it was a lovely atmosphere."

Unfortunately it wasn't to last. The premature departure of Colin Baker was a sad end to a season marred by tragedy and dispute. "Colin phoned us one night," remembers Jane, "and said 'I've got something to tell you: I've not had my contract renewed for *Doctor Who*' He was very upset about it, and mentioned he'd only been offered the next four episodes."

The Doctor (Colin Baker) and Glitz (Tony Selby) contemplate the perils of the matrix and the dangers of *The Ultimate Foe*. Photo © BBC Video.

►

Season's end - death of a Vervoid. Photo © BBC Video.

"Our advise to him," says Pip, "was to do the next four and come out, but he decided not to."

The next four episodes of *Doctor Who* were, of course, Pip and Jane's *Time and the Rani* – the story which introduced Sylvester McCoy as the Seventh Doctor.

"What we liked about Colin was he'd got a good brain, he was an excellent actor and we quite liked debating things. We would have liked him to be in *Time and the Rani.* There was no bad feeling between us though. We still see him regularly."

"In fact," says Jane, "we're currently planning a new series and if we get it off the ground we'd like Colin to play a part in it."

WHO ON EARTH

The recent video release of *The Trial of a Time Lord* will allow a whole new audience to re-appraise the work of the three Bakers. Many will remain unaware of the events surrounding the stories productions. Do these memories colour Pip and Jane's opinions of their work? "Well," begins Pip, "I don't think that we're unhappy with any of our *Doctor Who* stories. In fact, I suppose because of its strange background and the challenge it presented, I would have to say Part Fourteen of *Trial* is our favourite, wouldn't you Jane?"

"I like *The Mark of the Rani,*" she replies. "I like the character."

Pip and Jane's most recent work has once more involved telefantasy, with the popular children's series *Watt on Earth* and a prestigious German production called *Ruby,* handled by former *Doctor Who* director Nick Mallett. As they find themselves once more at the forefront of modern fantasy television are they concerned that a video release of their *Doctor Who* stories may expose them as dated? "Well I can't see why," responds Jane. "After all, we wrote a Robert Ryan *Captain Nemo* film a long while ago and that's been on television about four times. Every time it comes on it gets good audiences."

"I think other things we've written like like *The Expert* or *Z Cars* would date more," believes Pip. "This is simply because they were more contemporary."

"Whereas *Doctor Who* is timeless," beams Jane.

Does this positive attitude mean a rematch for the Rani or the Vervoids may be on the cards? "When I was four or five I always wanted to see what was over the horizon," hesitates Pip. "I've still got that. I want new territory if I can get into it. I'm afraid I'm not so sure that we would necessarily want to work on *Doctor Who* again."

"Oh," Jane smiles, as if surprised. "I wouldn't mind . . . "

Pip and Jane Baker discuss their Rani stories in **Doctor Who Magazine** *next summer, alongside our archive on* The Mark of the Rani.

"Storytelling is what's important," believe Pip and Jane Baker. "Science-fiction must involve its audience with characters and story." Photo © Marcus Hearn.

Imitating Reality

Of the few people in a position to describe the true background to the making of *Doctor Who*, there are perhaps none better-placed than the show's star. *Doctor Who Magazine* is proud to exclusively present Colin Baker's own memories of a very public *Trial*. . .

Colin Baker, as the Sixth Doctor, braving the bitter cold on *The Mysterious Planet*. Photo © BBC Video.

After the undeniable frustration of having my second season as the Doctor snatched away from me with the advent of a new Controller at BBC1, it was with considerable enthusiasm that I heard of the programme's resumption some eighteen months later. Although I must confess that I was disappointed to hear that *The Nightmare Fair* was not to be part of the season after all. I had read that script and thought it potentially very exciting, with one or two classic *Doctor Who* ingredients. I had also been looking forward to the planned trip to the East to film a story with the Autons, whom I had always regarded as one of the scariest enemies the Doctor had ever faced.

The Doctor (Colin Baker) confronts Balazar (Adam Blackwood) on *The Mysterious Planet*. Photo © BBC Video.

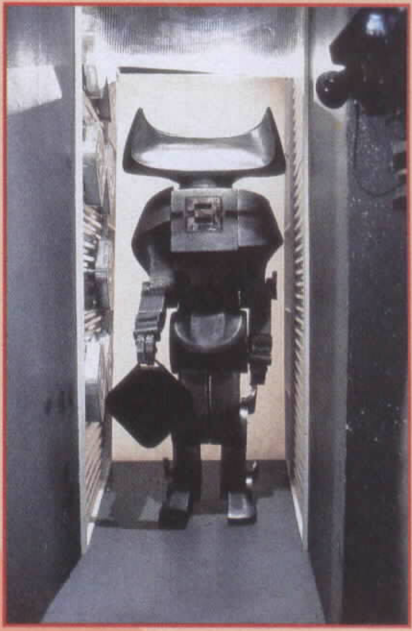
But it was clear the decks time. Art was to imitate reality and the season was to have a continuing theme, despite the inherent danger of Providence being sorely tempted. The title was to be *The Trial of a Time Lord*, with three self-contained stories of four episodes each and a two-episode coda to wrap up the umbrella story line. And while the programme itself was very obviously on trial, so too was its central character's sixth incarnation!

The announcement that the season length was to increase from thirteen to fourteen episodes did not fool anybody. Fourteen twenty-five minute episodes do not compare favourably with thirteen fifty-minuters.

DECEPTIVE WATERS

The first story of the new season, *The Mysterious Planet*, was the last full story to be written by the great Robert Holmes whom, I'm sure, would be voted *Doctor Who*'s most exciting and inventive writer in any poll. Certainly all my memories of *Doctor Who* stories before I became involved in the programme personally are of stories written by him. As always, he created a bizarre world, totally consistent within itself, and peopled with the kind of characters that actors cannot resist playing. Enter Tony Selby as Glitz, that amiable self-interested rogue with a splendid line in off-world slang, and Joan Sims as Katryca, a latter day Boadicea. I have very fond memories of the few days we spent down at the Queen Elizabeth Country Park and at Butser Hill in Mampshire. Nick Mallett, the director, was extremely efficient – a gentle and considerate man who coped very well with the peculiar technical demands of the programme. Many directors who are highly respected within the profession would fall at the first hurdle with *Doctor Who* and very sensibly avoid ever having to dip their toes into the swirling and deceptive waters of special effects!

We had to film in bitterly cold conditions, which meant that the scene where we crowded around the fire in Katryca's hut was very popular ("I see my character as one who would be standing right next to the fire in this scene, don't you Nick?"). My fluctuating girth, which has been the subject of many a sponsored slim over the last few years (at time of writing the current one has me twenty-five pounds lighter than when I commenced) was put under considerable pressure by a pudding-eating contest at our unit hotel. I cannot recall now which agent provocateur prompted this Androgum-mimicking activity, but it pains me to admit that I pipped Joan and Tony at the post by a steamed treacle pudding and three profiteroles. Nicola Bryant was left at the starting gate, staring in disbelief at an enormous flaming pear.



Drathro - guardian of the sleepers. Photo © BBC Video.

The good thing about pre-filming is that by the time you get to studio rehearsals, people have spent a lot of time with each other on location and any initial uncertainty or reticence is gone. Also, for right or wrong, the characters have been established and it is too late for anything other than minor adjustments. I remember with great affection the character played by Adam Blackwood – a keeper of the sacred books of Marb Station. The scene between ►

The amoral Crozier (Patrick Ryecart) experiments on the warrior king Yrcanos (Brian Blessed). *Mindwarp*. Photo © BBC Video.

◄ Adam and myself when the bizarre titles of the sacred books were revealed was funny enough, without the addition of a costume which someone remarked made its wearer resemble something unflattering. Adam was thereafter lumbered with a nickname which, alas, I cannot repeat in the columns of this illustrious organ (sic) but which provoked great mirth.

Michael Jayston as the Valeyard - *The Ultimate Foe?*
Photo © BBC Video.

We were joined in rehearsal by Michael Jayston and Lynda Bellingham, who had played my wife in a tour of *The Flip Side* we did some years before and whom I knew to be a lovely, fun lady as well as a splendid actress. Michael I had never met before but had much admired as an actor. I remember my parents taking me to see him in *Nicholas and Alexandra* when I was at school. It was a delight to find that not only was he a generous and talented fellow actor, but had a love of cricket and a wicked deadpan sense of humour. I'm afraid we caused Tony Selby a great deal of confusion, until he rumbled our game, by talking to each other and him in what we designated 'cockney rhyming slang'. As in "I'm going home to my bother for a cup of Jenny and slice of garden now."

Tony – "Eh? What's that mean?"

Us – "Bother and strife – wife; Jenny Lee – tea; garden rake – cake."

Exit leaving Tony shouting about "trouble, rosie etc. etc."

Well, you had to be there . . .

The trial scenes themselves were, to a certain extent, actually quite difficult to shoot and perform, being by definition rather static. All the trial scenes for each story were filmed on one day, which meant that one became very aware that many of them were quite repetitious. Valeyard sneers and accuses, Doctor protests and indulges in puerile humour, Inquisitor gets cross and threatens retribution. Fortunate-ly this became a little less obvious when the stories which formed the evidence in the trial were edited in, but nonetheless it was quite difficult to structure the development for all our characters, because in a sense there was nowhere to go but up in intensity and emotion.

Other memories include poor Roger Brierley as Drathro, who after rehearsing the part found that it was impossible to say the dialogue while his well-over six foot frame was crammed into the splendid construction that the effects department had engineered for him. In the end after all that work, he was off-set on a microphone, while one of the special effects team operated Drathro. It was splendid to work with Tom Chadbon again, to whose Hamlet I had played a very youthful Osric many years before.

TERROR OF THE ERONS

The second story in the *Trial* season was written by Philip Martin, who had also written a previous favourite of mine – *Vengeance on Varos*, which introduced the bizarre and appealingly awful Sil, who reappeared in this story with another Thoros Betan: Kiv. Sil was played superbly again by Nabil Shabin. I think the laugh that he suddenly produced at the read-through of *Vengeance* is one of the strongest memories of my time as the Doctor. He endured the heat of the studio and massive discomfort of wearing the brilliant, but all-enveloping, costume and make up required with considerable stoicism, as did Chris Ryan as Kiv. At least he had the consolation of ending up with Nicola Bryant's body. A thought which neatly brings me to another memorable memory – the chilling moment when Nicola sat up and as Kiv/Peri revelled in his/her new found warm-blooded self. The question of Kiv's simultaneous sex-change was never really addressed! Like Persis Khambatta in the first *Star Trek* movie, baldness did not diminish Nicola's fine features.

Everything about Brian Blessed, who played Yrcanos in a way which very properly suggested that the part could never have been played by anyone else, is only capable of being described in capital letters. I was not surprised to hear that Brian was on his way to climb Everest. In fact, the only surprise is that on this occasion the mountain did not very sharply come to this particular Mohammed. (In fact, doesn't Mohammed actually mean Blessed?) The stories about Brian are many to which I will add one more.

There is a traditional scramble at the end of any recording day in the studio because, as a rule, if it ain't on videotape by ten o'clock in the evening then it never will be! Frequently there is a last re-writing scramble to get the last scenes recorded in a way which can edit together to make some kind of sense. The cost of overtime for all the crew was in the main prohibitive. Woe betide the actor who fails to deliver his allotted performance under those circumstances. Picture then a scenario where there is one two minute scene, with special effects to record, at two minutes to ten. Brian, Nicola and I run down a corridor, there are explosions, we burst into a room, come out again and Brian, if my memory serves me correctly, delivers a line to the effect that we should seek out and do mischief to the Mentors! Unfortunately, and it has to be said, untypically, the word 'Mentor' eluded Brian and he substituted a word which ended with " . . . erons" and whose first syllable was a popular Anglo-Saxon expletive. When I go on to say that not one person complained or suggested that a less unusable improvisation might have been preferable, it goes a long way to explain the effect that Brian has on people around him. Poor old Everest! If he makes the summit this time and shouts "Ma I'm on top of the world!" I am sure we'll hear him at the BBC.

Also in that story was Patrick Ryecart, who had the kind of part that most actors dread and which tempt them to write dialogue all over the scenery. He had all the pseudo-medical jargon to utter, which because it means nothing at all to the speaker is correspondingly monstrous to learn. Paddy had a hunted and bemused look a lot of the time, but entered into the spirit whole-heartedly and his wonderful presence and resonant tones were put to very good effect.

I also fondly remember Trevor Laird, who played Frax. He was an irrepressible giggler, a fact seemingly belied by his strong and menacing performance. Given the nature of the story and the fact that in rehearsal we had actors crawling around the floor pretending to be wolfmen, Nabil giving his luxurious laugh and Brian booming amiably and provocatively above everyone, he spent a happy but painful week with tears of infectious mirth rolling down his face.

The only down-side to the whole process of filming *Mindwarp* was my confusion in coming to terms with the Doctor's motivation and state of mind at different times in the story. I asked Eric Saward, the script editor, to clarify a couple of points for me and he suggested that I direct my queries to the writer Philip Martin, who was coming to a run-through. So I duly asked Philip to explain why I was putting poor old Peri through the mill by denouncing her and then apparently torturing her on the beach. (Brighton through a coloured lens!) Was it, I asked, because the Doctor's mind had been addled by his exposure to the mad professor's brain-curdling machine? Was it perhaps all a charade, because he knew he was being watched and was gambling in the hope that his apparent betrayal of Peri might ultimately result in her being saved? Or was it simply that the Matrix was lying in showing scenes to the court that had never taken place? The answer from Philip was that those scenes had been inserted as a result of a request from Eric Saward and that he couldn't help me, sorry and all that.

I decided to opt for the 'Matrix lying' explanation, because that gave me the opportunity to play the scenes more straight-forwardly for all they were worth. I believe it worked. It certainly confused people for a while!

ALIEN WHODUNNIT

Terror of the Vervoids was written by Pip and Jane Baker (no relation, I add before I go on to sing their praises). Pip and Jane wrote, I believe, extremely well for the Sixth Doctor. They responded instinctively to the kind of persona that had developed for my incarnation and I, in turn, much enjoyed the fact that they had an enormous relish for and knowledge of our wonderfully rich language. They were also meticulous in their research of available information when a story provided the opportunity to explore possible future developments of existing scientific knowledge. Indeed, in *The Ultimate Foe*, their ending involving the 'triggering of a ray phase shift' was all scientifically possible based on an extrapolation from today's knowledge in that field. They also had the laudable idea that the Doctor was the central character and that he should therefore play a central part in the action. It is sometimes tempting, perhaps understandably, for writers to want to develop their own imaginative creations at the expense of a running character to which they can, by definition, have little creative input. Pip and Jane never baulked at the challenge of writing for an established character and I always knew that I would have a good storyline and satisfying dialogue.

The Doctor (Colin Baker) reflects on the dangers of the Matrix. Photo © BBC Video.

Terror of the Vervoids, despite incorporating a selection of aliens, was essentially a whodunnit in the classic mould, with honest clues and good red herrings. Honor Blackman, Michael Craig, Malcolm Tierney (who had a wonderful line in humorous monologues and a very dry wit) and the other members of the cast all entered readily into the spirit of the show, which was an all-studio production without any location filming. The other major element of the story was of course the introduction of Mel, in a rather unusual way, inasmuch as the story was being told in the trial context as part of the Doctor's future. Therefore Mel was already established as the Doctor's companion without there being any story explaining her presence on the TARDIS. Mel was played by Bonnie Langford, with whom I had worked in pantomime at Lincoln many years before. I was pleased to discover that she was still the same totally dedicated professional, was still unable to give less than one hundred percent and approached the part with total commitment. She had also developed a great sense of fun over the years and was able to deal easily with the amiable ribbing she received during the few weeks we worked together. I also think Nicola might have envied certain elements of her character. She was allowed to be very much 'up and at 'em' and had to be restrained by the Doctor. Peri, on the other hand, had found herself constantly in the position of being the one who urged caution and wanted to get the heck out of here. Unfortunately future events would prevent a further exploration of the Doctor's relationship with the computer programmer from Pease Pottage and her desire to fight his flab for him. It could well have proved diverting.

The final two episodes of the season were to have been written by Robert Holmes, who I understand had been very ill when writing *The Mysterious Planet* and had, very sadly, died before he could complete *The Ultimate Foe*. I was sorry that I had never had the opportunity to meet the man who had done so much to make *Doctor Who* the programme that it was at its height. Eric Saward had been very close to, and a great admirer of, Robert Holmes and was very understandably distressed by his untimely death. I recall his anxiety that he might in some way have pressurised Robert by doing the unenviable job of all editors in pressing for delivery of manuscripts in time for deadlines. The majority of the penultimate episode had been written but the last episode had, alas, not been completed. John Nathan-Turner asked Eric – as the person who had been closest to Robert on the programme and who knew the development of his intended story – to write Part Fourteen. When John saw the finished result, he judged it to be an unsatisfactory end to the series. It is my belief that that Eric's heart was not in the job of substituting his undoubted talent for that of a man whom, to a certain extent, he perceived as his superior. In fact this could be evidenced in the fact that Eric incorporated one scene that he had written purely as an audition piece for Bonnie Langford when she screen-tested for the role of Mel. I did the test with her and remembered it very clearly. It was verbatim and it is hard to believe that in normal circumstances Eric would have considered it suitable for inclusion. Eric refused to change his script in accordance with John Nathan-Turner's requirements as the producer, with overall ultimate responsibility for the series. With only a matter of days before rehearsals were due to commence, John asked Pip and Jane Baker to write a final episode for the *Trial* season.

Of course, they were able to see all the scripts that had been written up to and including Part Thirteen. However they were not given any indication of what Eric had written for Part Fourteen. That way, if by chance they came up with a similar storyline there could be no question of plagiarism. I believe that their version of Part Fourteen actually worked much better than Eric's; having seen his script, I believe I was one of the few people in a position to make any kind of judgement about the relative merits of the two versions. I thought that the script would have been commendable if they had had weeks to write it. As the work of a matter of days it was even more remarkabe in both its ingenuity and the seamless way it drew together the threads of the season.

PLAYING WITH TIME

I particularly enjoyed those last two episodes of *The Trial of a Time Lord* because they typified an area within the amazing variety of storylines that have been seen in *Doctor Who* which I find especially satisfying. The illusions, paradoxes and deceptions. The playing with time and space. The game where the stakes are incalculable. The pitting of the Doctor against a powerful individual adversary, as embodied usually by the Master, who provided an unusual temporal ally in this story. And to digress briefly, I was always quite sad that there was never an opportunity for the Sixth Doctor to confront the Master in a strong one-to-one situation. But however fleetingly, it was splendid to have another opportunity to work with Anthony Ainley, albeit via the Matrix.

So, if the programme was indeed on trial, we must inescapably arrive at the ultimate question. What was the verdict? Well, who's to say whether or not the trial was a Kafka-esque parody of what we might consider a scrupulously fair dispensing of justice. Maybe there was a certain element of 'show trial' about the proceedings, and maybe the vagaries of scheduling and the internal politicking were destined to have only verdicts within a narrow spectrum. If so, it is a great shame, because despite the valiant efforts of Sylvester, Sophie and the team headed by John, we now have a situation where a steadily widening band of young children are growing up without memories of 'their Doctor.'

I suspect that the real jury, the viewers, would only bring in a verdict of 'guilty' if they believed that the sentence would be twenty-six hours of community service – or one half-hour episode a week for the next year!

I'll drink to that. I'd like my daughters to have memories of 'their Doctor' – whoever she might be.

◆

Out of the SOUNDHOUSE

Dominic Glynn

Dominic Glynn is a young composer who got his big break working on the remodelled *Doctor Who* in 1986. As part of a new wave of incidental musicians Dominic was notable for far more than beginning and ending his era under feline influences, as Austen Atkinson-Broadbelt discovers . . .

Photo © ARAB

Dominic Glynn was the first of a new generation of musicians to work on *Doctor Who*. Like most people of his age, he grew up with the show and the powerful influence of television pushed him, in later life, to pursue a career in incidental music. Without *Doctor Who* as an outlet for electronic music, it is possible that Dominic's whole career path would have been different. With his inherent knowledge of the programme, gained from his childhood viewing, Dominic brought a new feel to the programme, often drawing on the programme's heritage for his themes. *Doctor Who* made its first break away from the Radiophonic Workshop's approach to the programme by adopting Dominic's more up-beat and contemporary style. This was to set the trend for the rest of the Eighties as the show's incidental music moved firmly away from the house style set by the BBC Radiophonic Workshop.

BEGINNINGS

"We were a musical family," recalls Dominic, when remembering how his interest in his career began. "They were all involved in one way or another. My mother played the piano and my brother plays and teaches piano. There was always music around. I was never taught piano but there was a piano in the house. I used to bash around on it, make loud noises – just come up with as many different noises as I could.

"When I started playing in a band, my first move in music, I was playing on stage and I couldn't drag a grand piano around. I had to have something portable. So the first thing I bought was a portable keyboard. I suppose it progressed from there. Once you've got an instrument you begin to get into the possibilities and potential of the thing. The first instrument I had was an electronic piano. It was a horrendous thing called an Insta Piano. It had a piano sound and a harpsichord sound and that's it, but then I got into the idea of it. First of all I got myself an old electric organ for about fifty pounds and then progressed to a very early synthesiser."

Doctor Who has always had a reputation as a training ground for new talent. I asked Dominic how it was that he came to practice his skills on the programme. Had he been inspired by Dudley Simpson or the Radiophonic Workshop? "I wasn't wholly aware of who did the music at that time. I was certainly listening to the Radiophonic Workshop stuff. I remember thinking that I liked the *Doctor Who* sound, but I also remember thinking that I could do better. It probably wasn't true, but it was a good way of getting into television.

"I was getting fed up because the band I was in wasn't going anywhere. I wondered how I could make a living out of music, if it wasn't in a band situation. I immediately thought of television and *Doctor Who* because it was the only programme which made serious use of electronics in music. So I wrote to John Nathan-Turner, the producer of *Doctor Who*, and I also wrote to various schools TV producers. It just happened that John was the first person to respond and say 'Alright, we'll give it a try.'

"I just happened to catch John at the right moment. I said that I thought *Doctor Who* could do with a change from the Radiophonic Workshop. My letter just happened to fall on his desk when he was thinking the same thing. I sent him a demo and he said he would consider me for the next series. This was in 1985 and of course the next series was postponed. But when it was announced that the show was coming back JN-T asked me for another demo. Very soon after that he rang up and offered me the work."

NEW THEME

I quizzed Dominic on the origin of the 'big' cathedral like sounds used in the opening episodes of *The Trial of a Time Lord*. "The script for *The Mysterious Planet* was actually very descriptive. The words 'cathedral-like' were actually in the script. That's why I used that organ sound. I was very lucky to get such a good opening model shot. That was an incredibly difficult job. John rang up and told me that he'd like me to do the incidentals for four episodes. Three days later he phoned me up and told me that they had been thinking about having a new version of the theme. He actually asked me if I would like to have a go at doing it! I just gulped when he said 'We need it in five days.'

"The thing was I hadn't got my equipment at that time. I had my keyboard but I hadn't sorted out my studio equipment, so I was a bit taken aback. I didn't want to lose the opportunity to do it, but I thought 'How am I going to do this?!' I'd just bought my eight track recorder and didn't know how to use it. I had to whiz into my studio, plug everything in and work out how to use it, and record the theme, in five days! I knew it was going to be quite a job because it was

The Doctor (Colin Baker) is flanked by the sinister Drathro on a *Mysterious Planet*. Photo © BBC Video.

such a popular theme.

"I was pleased with the results in relation to the time that I put into it. I would have liked to have been given longer to do it. I feel that it would have been better given more time. There's a lot of things that I don't like about it."

Dominic's music for the first four parts of *The Trial of a Time Lord* demonstrates a strong thematic approach to the three different environments featured in the story. The Time Lord space station, Drathro's domain and the surface of Ravalox all have distinctly different sounds. Dominic explained the background to this and other decisions made for *The Mysterious Planet.*

"A lot of the musical feel was dictated through Nick Mallet's direction. He said that he wanted a different thematic feel for each of the three elements in the story. It was very important to set up a feeling of power and threat around the Time Lord ship. We knew that the courtroom was going to run throughout the series and so we had to build-in, musically, a feeling of danger and uncertainty so that it didn't become too familiar and safe. I ran an ominous bell throughout that story. It was actually inspired by the script, but I was aware of the TARDIS' cloister bell and its part in the show's history. I didn't deliberately set out to pay homage to the cloister bell, but it was probably floating around my mind when I was doing the music.

"Nick Mallet allowed me a lot of freedom, but he knew what he wanted. He gave me pointers at the start, without being completely specific, which is the way I like to work really. I like to be pointed in a general direction and be left to get on with it. Rather than have someone leading me through every in and out of the story.

"On the whole, *Trial* went pretty well for me. It was definitely a learning experience. It was quite handy because we didn't start with Part One – we started with Part Three. They weren't finished in numerical order for some bizarre reason. We ended up starting with Parts Three and Two and finishing with Parts One and Four!"

Sheila Hancock as Helena, with her carnivorous canine Fifi. *The Happiness Patrol.* **Photo © BBC.**

RECURRING THEMES

I asked Dominic to explain how he had approached the job of providing incidental music. How had he defined its function within *Doctor Who*? "I think my intention was to make the music as frightening as possible, but maybe the fact that you have some recurring themes creates some security for the viewer. I think that a sort of unwritten rule about incidental music writing, which you are naturally going to pick up, is that certain sounds and types of music are expected by a viewer. Even in some instances cliches; but that's what the ear expects to hear. If it is too different from the norm you hear it and the whole point of incidental music is that you don't hear it or you hear it subconsciously.

Dashing away from the machinations of the Valeyard are the Doctor (Colin Baker) and Glitz (Tony Selby). Photo © BBC Video.

"A few weeks later I was asked if I would like to work on *The Trial of a Time Lord* again. I think Malcolm Clarke was originally down for the last six episodes, because they were made by the same production team, even though the stories were very different. Half way through I think John Nathan-Turner realised that although it was the same production team there was no relation between the stories. He therefore went for a different composer and for neatness tied up the story with the composer who started it all.

"I remember specifically asking John whether he wanted me to keep the music in the style of the first four episodes or whether he wanted me to go off on a tangent for Parts Thirteen and Fourteen. We decided that it should be thematically similar in places. In fact at one point there was talk of keeping it similar throughout all fourteen episodes. But that didn't happen in the end because they thought it might be a bit repetitive after fourteen episodes.

"I remember being very pleased with the Fantasy Factory theme. I liked the visuals for that – Part Thirteen was extremely good. It's easy to be inspired by an episode like that. It was all very operatic! I used my DX21 synthesiser with a very, very slow pitch change on it, whilst having a couple of oscillators doing the same thing to create that strange hazy, surreal atmosphere. I was quite pleased with that, because the scenes in the Matrix were a bit dream-like and I think I managed to help that with the music.

"There were various bits and pieces that came off records to add to the dream-like effect. There is one scene where the Doctor first arrives in the Matrix and he hears children playing games, which were thrown in at the dub, just to make it seem more weird. I had great fun doing that scene."

HARMONICA BLUES

Dominic created some very organic music for the one-hundred-and-fiftieth story, *Dragonfire*. I asked him if he had intentionally adopted a musique concrete type of approach to this story, particularly with the glassy sounds used to generate a feeling of being surrounded by solid walls of ice. "I was attempting to get a more orchestral feel in that story and in *The Happiness Patrol* as well. I tried to give a feeling of being there on that freezing planet. It was a good story. I think I began to feel more relaxed by the time *Dragonfire* came along.

►

The harmonica-playing Earl Sigma (Richard Sharp) and the Doctor (Sylvester McCoy) discover something nasty brewing in the Kandyman's kitchen. *The Happiness Patrol*. Photo © BBC.

◄ I tried very hard to help build up the atmosphere on that one. I loved doing the music for the soldiers. That's all very metallic. Good stuff!

"Having a harmonica in *The Happiness Patrol* turned out to be a nightmare because the actor was originally thought to have been able to play the harmonica. He was going to play it on the spot and I was going to write the music for him to play. But it turned out that he wasn't quite up to it and so he had to pretend to play and then I wrote the music afterwards. It was pretty hard because I had to fit the music to his breaths and the movement of his hands. There are a couple of places where, because I know it so well, I can see that he's not playing it. But hopefully it didn't look too bad!

Survival - **a priority in the cat world. Karra (Lisa Bowerman) surveys her prospects. Photo © Mark Wyman.**

"I've always liked pianos; they are very effective in incidental music. Because *The Happiness Patrol* wasn't a very hi-tec story it didn't cry out for hi-tec music. In fact I wanted very orchestral music that would sound very different to the muzak that was constantly pumped into the city in *The Happiness Patrol*. Part of the brief for that story was to create horrible muzak. It had to be really nasty as it was an important element of the story line. It was good fun to make music designed to be horrible. There were times when the harmonica was deliberately reflecting a theme out of the horrendous muzak coming out of the speakers. That was supposed to represent good music against bad music and we were supposed to see how the same thing can have completely different effects on different people. I tried to give that show a big sound because it was very studio-bound.

"The thing I always found frustrating with *Doctor Who* was that once you've done the music you have to wait until it's broadcast to see it. I didn't get to see it until about a month after I had worked on it. But in a way it was quite refreshing to sit back and enjoy it after a month or so away from it, because you begin to forget where the cues are and you can enjoy it as a programme."

I asked Dominic how he felt about being the composer who worked on the last televised episode of *Doctor Who* to date. "I must admit you do begin to get a feeling of being jinxed. I've finished off two Doctors and one assistant! It was nice in a way to do the last *Doctor Who*. Hopefully *Survival* won't be the last ever. *Survival* wasn't my favourite story; there were a few things which were a bit impractical to produce in a television series."

Dominic's music changed considerably over the period between *The Mysterious Planet* and *Survival*, moving away from an overtly electronic sound towards a more traditional acoustic sound with electronic underscoring. In fact, during this period *Doctor Who* music seemed to have travelled full circle, back towards the sort of acoustic and electronic mix of sounds favoured by Dudley Simpson. I asked Dominic why he thought his techniques had changed so much during this period.

"It was partly due to technology," he explained. "The technology that I had available to me improved over the years. I was making a lot more use of samples and I didn't have a sampler when I did the *The Mysterious Planet*. That makes quite a vast difference to the sound – music can sound a lot more organic and acoustic with modern equipment than it did when I was creating purely synthesised stuff. I think that fashions change as well. By the time *Survival* came about incidental music had moved on and was becoming, in many ways, more subtle. That's probably why the sound changed so much over that period.

MAKING MOVIES

Dominic's incidental music for *Survival* had a strong tribal, almost western, theme. I asked him where the inspiration for that came from. "Alan Wareing, the director, wanted a big rock feel to it. He played a Dire Straits track to me and asked me to get that sort of feel for some of the landscape shots – especially the volcano. So that's how the guitar came about. Once I got a guitarist I thought about an acoustic guitar type feel and that fitted in with a western type of sound which matched the Doctor and the Sergeant on horseback. That was a very conscious attempt at doing a 'big feel' in a different way. That was an interesting project. I enjoyed working with a session musician, it brings a unique quality of sound. I wouldn't have tried to do the guitar on a synthesiser, it wouldn't have worked. The extra expense of a session musician certainly paid off."

Bearing in mind that *Survival* was made four years ago, I wondered what Dominic had been doing since that last sojourn into the world of the good Doctor. "I'm not really an incidental musician these days, although I did the music for the BBC's *Space Vets*. It wasn't really the same because I wasn't composing to picture. They asked me to supply a load of stock music and that was all based around a theme which, in fact, I wrote as a piece of stock music for general release. So that was my most recent work on television. Right now I'm doing library music; most of the tracks are a sort of abstract electronic alternative, so they're going to be quite *Doctor Who*-like in places. They're a bit closer to my heart than the dance stuff that I do. The dance stuff comes out of the house music feel. Some of it's club music and some of it is to listen to at home. But even the dance stuff has still got that space feel and vibe to it. I still compose music that wouldn't be out of place in an episode of *Doctor Who*. It was an excellent show to work on. I owe quite a lot to the Doctor. I hope he's okay, wherever he is!" ❖

Time for reflection in the ice world of Svartos. Sophie Aldred and Tony Selby in rehearsal for *Dragonfire*. Photo © BBC.

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TIMELINES

Compiled by Marcus Hearn

RADIO TIME AND SPACE

At first I had doubts about a *Doctor Who* radio serial, thinking it would never be as good as the television programme. Now I've seen (sorry, heard) Episode One what do I think? It was brilliant. The story so far is excellent, and as for the sound effects, the 'Clawed Kamelius' was just like a real monster. I kept having pictures in my head about what it looked like. At the beginning when that man was eaten it made me relieved that it was just on the radio.

And the acting – well Jon Pertwee, Lis Sladen and Nicholas Courtney were A1 as always. Peter Miles was certainly suited to playing Tragan.

Marvellously put together and produced. Please please make some more. If this is the only future that *Doctor Who* is going to get then it's fine by me.

Peter Rae,
Heath Charnock,
Lancashire

I was delighted that the style and characterisations of the regulars in *The Paradise of Death* was true to the television series. Congratulations to all concerned! With the television show nearly returning recently coupled with the increased press publicity and new merchandise I am confident that we shall see a new television series soon. Let's hope we see more radio productions as well.

Richard Parker,
Heaton,
Bolton

The Doctor, Brigadier and Sarah Jane were all perfectly in character and the story was magnificent. It looks set to be an excellent story – I just hope the BBC will make many more plays such as this. When the novelisations come along we could have an entirely new branch of *Doctor Who* to fill up our shelves. True, it's not the same as the television show, but it sure is close.

Tim Major,
Guisborough,
Cleveland

I am only a fairly 'new' *Doctor Who* fan, but I just had to write and say thank you for *The Paradise of Death*. It was a great story with good effects and a smashing cast. I would also like to point out that it appealed to all ages as I listened to it with my nine-year-old little sister and we both enjoyed it immensely. Thank you again.

Sarah Jane Brophy (age 16),
Ipswich,
Suffolk

Here at **Doctor Who Magazine** *we gave the programme's new lease of life a firm thumbs up as well. We've had absolutely nothing but positive feedback about Jon Pertwee's fourth crack of the whip at playing the Doctor. The good news is that the success story continues –* The Paradise of Death *audio cassettes actually entered the Gallup album charts after their first week on sale, becoming the highest-charting spoken-word cassettes ever released. Virgin will be publishing Barry Letts' novelisation of his scripts, with a jacket painted by Alister Pearson, in April. Fingers crossed for more* Doctor Who *in the new year . . .*

A FITTING TRIBUTE

I'm sure all the disappointment and confusion surrounding the cancellation of *The Dark Dimension* was firmly put to the back of everybody's mind for those lucky enough to be at Panopticon '93. The whole weekend was one massive tribute to the unique success *Doctor Who* is, and firmly reinforced my belief that the series is probably more popular now than ever.

It was two days of heaven for a *Doctor Who* fan. Even my sister and friend, who are not true fans, came along and enjoyed it enormously. It was the best tribute the programme could have had – it should show the BBC what they've got and above all made me feel proud to be a *Doctor Who* fan!

Peter Wilcock,
Deeside,
Clwyd

I feel compelled to write straight away. I have just returned from Panopticon '93, my first ever convention. It was excellent! I was impressed greatly by every aspect of the event but but the undeniable highlight was the Doctors. Over the weekend we saw all five of them. I was absolutely overwhelmed and amazed by this and thought the Tom Baker appearance was the highlight of Saturday. However the best was still to come. On Sunday Sylvester and Sophie were *so* good!

Bernard McCormick,
Ardrossan,
Ayrshire

The atmosphere at Panopticon was unbelievable. Now I can proudly say that I have met all of the remaining screen Doctors along with a very large number of companions from all of the Doctor's personas. The only unpleasant thing about the event was that the amazing title sequence and music were not available to purchase. The material I'm talking about is the special title sequence constructed for the event which started me off in a *Doctor Who*-crazed mood which will stay until I have forgotten the music. A number of thoughts went through my head when this was broadcast, the main one being the absence of the show and I found it hard to hold back my tears . . .

David Gee,
Ardrossan,
Ayrshire

SURVEY SADNESS

Looking at the readers' survey in Issue 203, I noticed that you wrote that most people didn't seem bothered with the BBC Audio Collection cassettes, and that most people viewed them as pointless.

The audio cassettes give me the chance to get as close to watching the missing episodes as possible, and it's a damn site better than reading some boring novel. If these audio tapes are pointless then we could say the same thing about other 'accepted' *Who* merchandise, such as the overbearing amount of books, ie *The Monsters*, *The Cookery Book* and *The Scripts* etc.

Dean Makin,
Bryn,
Wigan

In the latest **Doctor Who Magazine** poll I noticed that William Hartnell came last in popularity for all the age groups and in the overall poll. How can a dead man prove his worth? I wonder what the poll result would be if Hartnell were still alive and able to be present at the conventions. Patrick Troughton only fared highly because of the video release of *The Tomb of the Cybermen*.

I have been a *Who* fan ever since the beginning and fondly remember William Hartnell and Patrick Troughton's Doctors with great affection. Two superb actors who both deserve more respect and recognition than your poll has shown.

Hartnell was the original and without him the show would not have become as successful as it is now.

John West,
Harefield,
Southampton

VICTORIAN WHINING?

I had to comment on the childish, overly Victorian whining I've read in reaction to sex in *The New Adventures* novels. If you crusaders for morality could open your eyes, why don't you notice that in all the books so far, practitioners of atypical romantic relationships all lose their partners? Ace loses whoever she's involved with, Kadiatu in *Transit* lost Blondie, and it may well go on and on. It's all very well for Paul Cornell to claim liberal views in defence of his writing, but *Love and War* was a case of the women becoming involved in non-marital relationships and then seeing their partners die. The religious morality crusaders should be terribly pleased really, since it's a case of an alleged sin being thoroughly punished.

Also, in my view, it seems another case of hostility against women. Kill off their partners, leave them distressed and vulnerable. I think that **DWM**'s book reviewer, Craig Hinton, would be terribly pleased to see that, since his attitude towards women is obviously negative. Craig, you simply must describe women as 'bitches' mustn't you. Yet there's all this uproar about the use of 'bastard', for example, in the books. Typical.

Thank you so much for this civilised behaviour.

Sarah Keller,
San Rafael,
California USA

I believe the BBC should not produce a new series – they have shown that they neither have respect or any loyalty for this programme, despite its commercial success. If, and I firmly stress the if, *Doctor Who* is to return in 1994 I hope the BBC have enough sense to allocate a suitable independent production company. The ex-ITV franchise holder Thames Television would be more than capable of producing the show.

I'm wondering what you've got up your sleeves for the forthcoming November anniversary, as I have a suggestion about how we should celebrate it. This idea is an individual one, and a question of personal taste, but on 23rd November 1993, at around 5.20pm, I shall plant a red rose bush and dedicate it as a symbol of my love for the programme. I'm not asking the fans to follow my lead, it is entirely individual, but it may be a good omen and could bring us luck. It is also a touch romantic and I like that, after all, a single rose means 'I love you'. Perhaps I'm sentimental.

David McClements,
County Londonderry,
Northern Ireland

I feel a very strong urge to write to you due to the alarming rate that many readers write and complain about us 'real' fans of *Doctor Who* – the ones that want complete episodes on video, decent video covers, no UK Gold logos on our screens and some decent repeats that haven't been on UK Gold or already shown four times. As far as I'm concerned, the 'real' fans of *Doctor Who* are the ones who 'take it all so dreadfully serious' as Matthew Jones put it in Issue 203.

Now it seems that the BBC has only made fourteen minutes of *Doctor Who* for the Thirtieth Anniversary as part of *Children In Need*. Come on BBC! Don't we get a break? Give us what we want – a REAL Thirtieth Anniversary! (*The Dark Dimension* would have done nicely.) Are we really only good for making money out of these days?

Brian Mattocks,
Wigan,
Lancashire

I wonder how many 'real' fans who purchased the Dalek boxed-set noticed that, for the first time, BBC Video left the last 'Next Episode' caption on The Chase *intact. There was also something even more surprising, though no less welcome, about this special video release . . .*

So, BBC Video have achieved the impossible and managed to squeeze all six episodes of *The Chase* onto ONE cassette. Hmmm . . . Need I say more?

Darren Hendley,
Wainfleet,
Lincs

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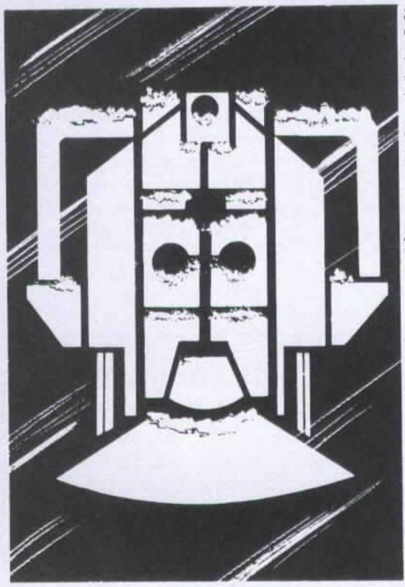

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DOCTOR WHO

ARCHIVE FEATURE

Serial 6Q
PLANET OF FIRE

PART ONE (drn: 24′26″)

On the arid world of Sarn, two young men called Roskal and Amyand climb a mountain and peer into a volcanic crater, thus disproving the existence of their god, Logar. Timanov, the Chief Elder of Logar, is at the same time telling the young Malkon how he is the Chosen One, and must consign unbelievers to die in the flames. Malkon will lead the people of Sarn because of a triangular mark on his arm, and was found on the slopes of the volcano when young. Whilst Timanov tries to tell the Sarns that 'The Outsider' will soon arrive with gifts for them, Amyand enters and denounces Logar as a myth.

In the TARDIS, the Doctor and Turlough find Kamelion in pain, connected to the ship's databanks, and apparently making contact with a signal which seems to frighten Turlough. The TARDIS coordinates have somehow been reset by Kamelion, and the TARDIS lands on the beach of present day Lanzarote. Nearby, Professor Howard Foster's team are bringing ashore objects recovered from a sunken ship. Howard's stepdaughter, Peri (a botany student), wants to travel to Morocco for three months, and to prevent her doing so, Howard leaves her on their survey ship so she will miss her flight. Peri finds a strange golden cylinder that has been brought up from the wreck, and decides to sell it to cover her air ticket. Diving off the ship, Peri almost drowns, but is rescued by Turlough who sees her from inside the TARDIS, where he is trying to locate the source of the emissions. Turlough has already tried to silence Kamelion, recognising the strange message as being of Trion origin.

The Doctor returns to the TARDIS after trying to triangulate the signal, and stops Turlough smashing the device in the golden object: a data core. He places the core into the console and leaves it to set the TARDIS' destination, not realising Peri is still recovering on board.

Peri's fear causes Kamelion to adopt the shape of Howard. The TARDIS arrives in a ruined temple on Sarn, and the Doctor and Turlough venture outside. Inside the ship, Kamelion adopts a new shape before Peri's eyes: "I am the Master, and you . . . will obey me."

PART TWO (drn: 24′20″)

The Doctor finds the Trion Misos Triangle symbol from the data core on a ruin wall (but does not realise that Turlough has such a mark on his arm). After they have moved off, a stone doorway materialises like a TARDIS. The Doctor and Turlough are found in the sandy wilderness by Amyand, Sorasta and the other heretics, and taken to their subterranean base where they find a Trion seismic energy convertor, tapping the gases in the volcano.

In the TARDIS, Kamelion shifts away from the Master's mental domination and adopts Howard's form briefly. Kamelion gives Peri a vital TARDIS circuit and tells her to find the Doctor. The girl manages to give 'the Master' the slip as an earth tremor hits the temple. The 'stone doorway' falls over, and 'the Master' sets off to pursue Peri across the sandy rocks. Peri's thoughts cause Kamelion to turn into a silver 'Howard' again, and in this form it approaches Timanov, who claims it to be the silver 'Outsider' of legend, sent to help them through the Time of Fire.

The unbelievers go with the Doctor to the Temple of Logar, where Turlough thinks that Trion objects including a transceiver unit have come from this father's ship. Turlough asks Malkon to show him where he was found in the Forbidden Land, and in a crashed Trion spaceship they find Peri. 'The Master' enters the chamber with Timanov and orders that the unbelievers should be burnt in the flame unless the Doctor hands over the comparator which Peri took from the TARDIS. The Doctor is helpless as Amyand and the others are locked behind a barred gate . . .

PART THREE (drn: 23′57″)

Turlough, Peri and Malkon see what is going on in the chamber, so Turlough uses the energy convertor to halt the flames. The Doctor's attempts to take control of Kamelion merely result in it turning silver, and so being hailed as 'The Outsider'. When Malkon tries to stop events, he is shot down by a guard and apparently dies. The Doctor is locked up with the unbelievers, and when Peri enters, 'the Master' grabs her and takes the comparator. Promising the Sarns gifts from Logar, 'the Master' has them salvage the TARDIS/stone pillar from the debris, and promptly vanishes inside it with Peri. Inside the other TARDIS, 'the Master' shows Peri its black control box before the ship materialises in a Trion control room at the heart of the volcano.

Turlough tells the Doctor that he believes the wounded Malkon is his brother, and releases the unbelievers. The Doctor finds that 'the Master' has taken the temporal stabilizer from his TARDIS, making it inoperative. When 'the Master' uses the controls in the volcano to cause an earthquake, the Doctor lets the Sarns take refuge in the TARDIS. It is also confirmed that the silver figure of Logar which Timanov saw as a boy was a figure in a thermal suit.

'The Master' needs to gain control of the numismaton gas in the Fire Mountain to use the blue flame's regenerative and healing properties. Peri gives Kamelion the slip and enters the TARDIS to sabotage the black control box, inside which she finds the miniaturised form of the Master . . .

PART FOUR (drn: 24′44″)

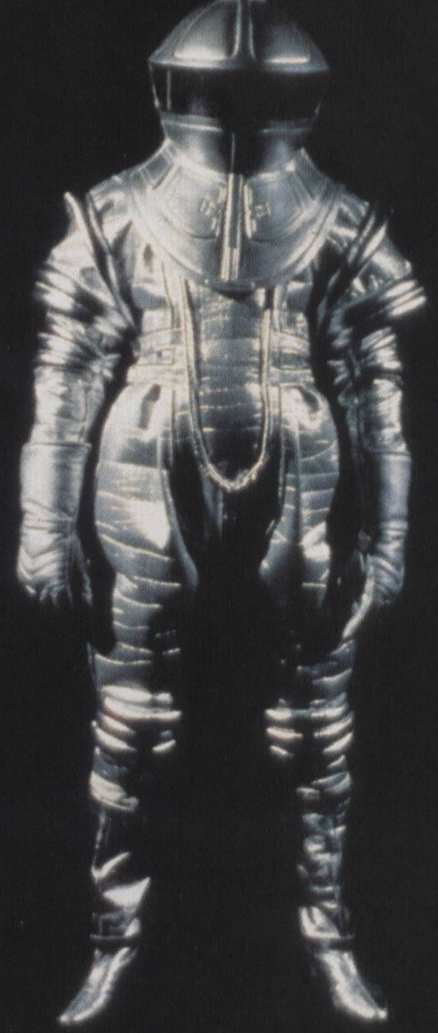
The tiny Master scuttles away and hides in his TARDIS. Peri pursues him for some time, and then flees from the volcano control room.

The Doctor regulates the gas flow to the sacrificial chamber so that Malkon is cured in the numismaton vapours. With the eruptions threatening Sarn, Turlough uses the transmitter in his father's wrecked ship to call Trion for help. He reveals that his family were political prisoners after a civil war, and that while he was exiled on Earth, his father and brother had been sentenced to Sarn and their ship crash landed.

The Doctor and Amyand set off for the volcano control room and encounter Peri, who leads them back to the Master's TARDIS. The Doctor takes a temporal stabilizer and sends Amyand, clad in a thermal suit, back to Turlough. By using local radiation, the Doctor disables 'the Master' and, in its natural form, Kamelion asks the Doctor to destroy it. The Doctor sadly complies, using the Master's Tissue Compression Eliminator. The miniaturised Master, now in position over the blue flame, regains his former size (his small status caused by experiments with his TCE), but the flames turn from blue to yellow and he finds himself burning as the Doctor and Peri escape in the TARDIS using the Master's temporal stabilizer, the vessel being sent on time delay take-off by Turlough.

Confronted by 'Logar' which turns out to be Amyand, Timanov remains loyal to his faith and, refusing to evacuate, walks into the sacred flame. A Trion ship arrives on Sarn to save the population, and Junior Ensign Commander Vizlor Turlough learns the charges against his family are dropped. Turlough decides to return to Trion with the rescue ship, and Peri persuades the Doctor to allow her to spend the rest of her three month vacation travelling with him in the TARDIS.

Photo © BBC



One of the main aspects of *Planet of Fire* arose from a postcard sent to producer John Nathan-Turner at Christmas 1982 by Fiona Cumming, one of the regular *Doctor Who* directors. She was holidaying on the Mediterranean island of Lanzarote whilst waiting for her strike-bound story *Enlightenment* to reach studio. The island looked captivating, and soon Nathan-Turner started to do some research into how much it would cost to film a *Doctor Who* serial there. *Arc of Infinity* had made good use of Amsterdam the previous spring, as had *City of Death* with its Paris settings in 1979. The producer felt that Season Twenty-One should have a foreign location story, and soon found that Lanzarote was close for travelling purposes by air, and also very cheap to reach and operate in.

Another key factor in the crafting of the story was the introduction of a new companion: Perpugilliam Brown, known as Peri for short. The character of Peri was devised by script editor Eric Saward with much input from Nathan-Turner in February 1983. Saward was particularly keen on her representing the human view in space. He also wanted to keep the latest TARDIS team down to two, believing that this allowed for better character development and a closer rapport that was popular with writers and audiences alike. Peri was envisaged as a beautiful and wealthy eighteen-year-old American with long blonde hair. At the time of her introduction to the programme as a new companion for the Doctor, she was studying Botany. She was not meant to suffer fools gladly and had a sharp sense of humour. 'Perpugilliam' itself is an old English name typical of the ostentatious sort given to children by wealthy American mothers in the Sixties, and was found by John Nathan-Turner in a book he read.

DEPARTURES

It was also at this time that Mark Strickson decided that he wanted to leave the programme. Although he had not stayed for the full eighteen months of his contract, he came to an amicable agreement with Nathan-Turner and was able to leave as he wanted some three months early. Strickson was worried that continuing work in the programme would give him work problems in the future due to typecasting, and he thought that it was an ideal time to leave. Since Peter Davison had also announced that he was going to leave, Strickson thought that it would be better for the programme if a completely new team could take over. He was also less than impressed with the development of Turlough in a number of storylines since his initial Black Guardian trilogy introduction. Saward agreed that Turlough had been used badly, and wanted the character to at least have strong involvement in his final serial.

It was not originally intended that Peri should be introduced in the same story in which Turlough was going to leave, but this was forced upon Saward and Nathan-Turner by Davison's decision not to renew his contract as the Doctor in May 1983. The producer was keen that his successor should appear in the final story of the season, and in addition to this Janet Fielding too was due to leave in the fourth serial of the year. To leave the sixth serial clear for Davison's exit, this meant that the fifth story would involve a lot of comings and goings – and several storylines considered for the year, including Patrick Mills' *The Space Whale*, were put on hold since they could not be fitted into the schedule.

The decision had now also been taken to dispense with the robotic companion Kamelion, whose operation had become too problematic. Ever since its first appearance in *The King's Demons* it had become very clear that the problems involved in keeping the computer-controlled robot's pre-recorded lines in step with the other actors were going to be insurmountable. The computer specialist responsible for all Kamelion's programming had been killed in an accident, and had left little in the way of documentation for someone else to pick up where he had left off. The robot was also plagued by various breakdowns that had caused remounts on *The King's Demons* in January 1983.

Early in 1983, Eric Saward asked Peter Grimwade to develop a storyline that handled all these elements. Grimwade had had a long association with *Doctor Who*: his involvement with the programme stretched back as far as the first Pertwee story *Spearhead From Space* when he had been a production manager. Since then he had directed four serials for Nathan-Turner and had latterly turned to writing with the serials *Time-Flight* and *Mawdryn Undead*.

Saward was particularly keen that since Grimwade had introduced the character of Turlough in *Mawdryn Undead*, it was fitting that the task of revealing the youth's mysterious background and writing him out of the series should fall to him. Grimwade managed to gather all the requirements imposed upon him into a storyline during the spring entitled *Planet of Fire*.

The brief of the suitable venues restricted the storyline a great deal, and the only aids that Grimwade was given in visualising the settings were Fiona Cumming's holiday snaps. He was keen to emphasise the different aspects of the island to draw a contrast between Lanzarote itself and the alien world of Sarn.

With no actual experience of the island, Grimwade drew instead on his love for Greek islands and culture. His original intention was that the Earth scenes would be set on a Greek island called Aeschyllos, but this was not possible, because of deals that were arranged between the production office and the Lanzarote Tourist Board. This meant that some historical aspects of the story were made implausible (such as the Greek ship carrying the Trion signal device whch had sunk off the island's coast and which was reinstated in the novelisation). Grimwade had worked the position of the sunken ship out in terms of Greek trade routes, but this was now lost.

Grimwade also found it difficult to write convincingly for American characters, finding that he was often resorting to cliché. Saward found Grimwade's initial characterisation of Peri to be too weak, and told Grimwade to make the new companion harder. Grimwade was particularly pleased with his final characterisation of Peri, especially as the opening scene that he had written was used as the audition piece. The ideas for writing out Turlough had been something Grimwade had had in mind since *Mawdryn Undead*. He had needed to have a reason in his own mind for Turlough to be on Earth in the first place, and now introduced these into his script. *Planet of Fire* also named the school from *Mawdryn Undead* as Brendon School.

Fiona Cumming was assigned to the show around May 1983. She had already directed three other *Doctor Who* stories during the Davison era. The designer Malcolm Thornton had worked on *Logopolis*, *Kinda* and *The Five Doctors* over the last two seasons. *Planet of Fire* was John Peacock's only *Doctor Who* story as costume designer but Elizabeth Rowell had handled the make-up design on some of the studio sessions for *The King's Demons* a few months earlier.

ROBOTIC PROBLEMS

The production crew realised that it was impossible to take the Kamelion robot out to Lanzarote with them as this would have required three more people to come out on location, which would have become too expensive. Nathan-Turner also did not want to risk any trouble that might have been caused at customs by the robot on its arrival in Lanzarote. Grimwade cleverly overcame this problem of writing out Kamelion whilst using the robot itself as little as possible by having a half-human Kamelion appear. For this, the actor Dallas Adams had to be sprayed with silver paint (referred to in the scripts as M-Kamelion-H). Alternatively, Kamelion appeared in the form of the Master as played by Anthony Ainley (referred to as K-Master) or as Dallas Adams without silver make-up (K-Howard). Grimwade's script indicated that K-Master and K-Howard should wear a smart double-breasted business suit of the sort worn by the late Roger Delgado when he had played the Master. The script for Part One also suggested that K-Howard should be seen plugged into the TARDIS roundel towards the end of the episode.

Kamelion made his final major appearance in *Planet of Fire*. Photo © BBC.

Throughout May and June, four rounds of auditions were held to find an actress suitable to play the part of Peri – the test piece consisting of the character's first scene from Grimwade's script. Nathan-Turner eventually awarded the role to Nicola Bryant, who was born in Guildford in Surrey, and took dancing lessons from the age of three. A talented musician, she had played a variety of roles during her time at drama school, and it was while there that someone suggested she audition for the role of Peri. Bryant went through four auditions, competing with actresses flown in especially from America and Canada before she was offered the part of Peri. In an attempt to win the role, Bryant claimed that she was twenty-one years old (but was in fact younger). The actress had also married a Broadway singer at the age of eighteen, and so had dual American/British nationality. Because of this and her ability to adopt an American accent at will (after studying a New York room mate), Bryant was able to approach the interviews as if she was an American actress.

When she was offered the part of Peri, Nicola Bryant had not even got her Equity card (as part of the actors' union). After realising that she was in with a real chance of getting the role, she took on a great deal of cabaret work to earn her card. When she finally gained admittance to Equity, she was offered the part by Nathan-Turner. Attracting her to the character initially were scenes in the script for *Planet of Fire* in which she stood up to the K-Master and even got to kick him.

Nicola Bryant was announced to the press on Tuesday 5th July, 1983, as the 'twenty-fifth assistant' and the first American companion on the programme (with some reporters referring to her character as 'Perry'). At her launch Bryant told the press that as a child she had predicted she would be in *Doctor Who* one day, to her family's amusement. Her photocall saw her running about with a Stars and Stripes flag to emphasise her supposed background, and Bryant was continually promoted as having dual nationality to disguise the fact that she was English. Bryant's then-husband was also not referred to by the actress' careful but truthful response to press questions, and for her appearances as Peri she wore her wedding ring on a different finger. One of her first duties was to make an appearance on BBC *Breakfast Time* the following morning, talking about winning the role. Throughout this item, Bryant behaved 'in character' as an American actress, talking about the differences between the UK and the US and adopting her mid-Atlantic accent.

At the launch the actress wore her own clothes – a pair of shorts and a leotard top which Nathan-Turner liked as an image and subsequently asked costume designers to develop something similar for Peri. Bryant had her hair completely restyled for the part of Peri since it was too long – this would cause problems for certain camera shots such as profile shots where her face would be obscured by hair. Bryant tried out a number of BBC wigs to determine the best image, eventually settling on a similar style used by Wendy Padbury as Zoe in the Sixties.

RELIGION

Grimwade's early emphasis in the scripts on the dangers of religious fanaticism (exemplified by the character of Timanov) were later toned down by Eric Saward, who did not want to confront such a sensitive issue so strongly. Grimwade himself felt that it was important for *Doctor Who* to deal with such issues, and believed that Saward was being far too cautious. In the final version of the script, Timanov's presumed fate – sacrificing himself to the flame – was handled in a very muted manner.

Much of the script had to be shortened or rewritten to accommodate different aspects of the location as appropriate venues were found. Various insulting comments from Peri (e.g. 'This is the plug-hole of Western civilization') were also removed at the request of the Lanzarote authorities. Eric Saward found himself doing much of the rewrites since Grimwade had become downhearted by the serial. The final scripts had various continuity references fitted into them. The opening scene of the Doctor and Turlough in the TARDIS seemed to be set directly after Tegan's tearful departure at the end of the carnage scene in *Resurrection of the Daleks*. Later in the story, events from *Time-Flight* were echoed when the Doctor's TARDIS was immobilised after the removal of the temporal stabiliser by the K-Master.

On Friday 19th August, 1983, Nicola Bryant and John Nathan-Turner attended another press conference for the series, this time to launch Colin Baker as the Sixth Doctor. Bryant at this time had still not worked on the programme at all, and would not do for almost another two months. After only one day's rehearsal, which was Bryant's first introduction to the production team, a relatively large cast and crew of thirty-five people flew out to the beautiful island of Lanzarote. The production crew were in the Canary Islands from Thursday 13th to Thursday 20th October 1983 and were to spend five of these days actually filming. The principal guest star for the serial was Peter Wyngarde, an extremely accomplished character actor on stage and screen, whose most famous role had been as the crime-busting novelist Jason King in the ITC series *Department S* and *Jason King*.

The first shooting on *Planet of Fire* was the scenes on the beach in Part One, which took place at Papagayo Bay and beach on Friday 14th October, 1983. The scenes filmed required the presence of all three regulars plus guest artistes Michael Bangerter and the late Dallas Adams ➤

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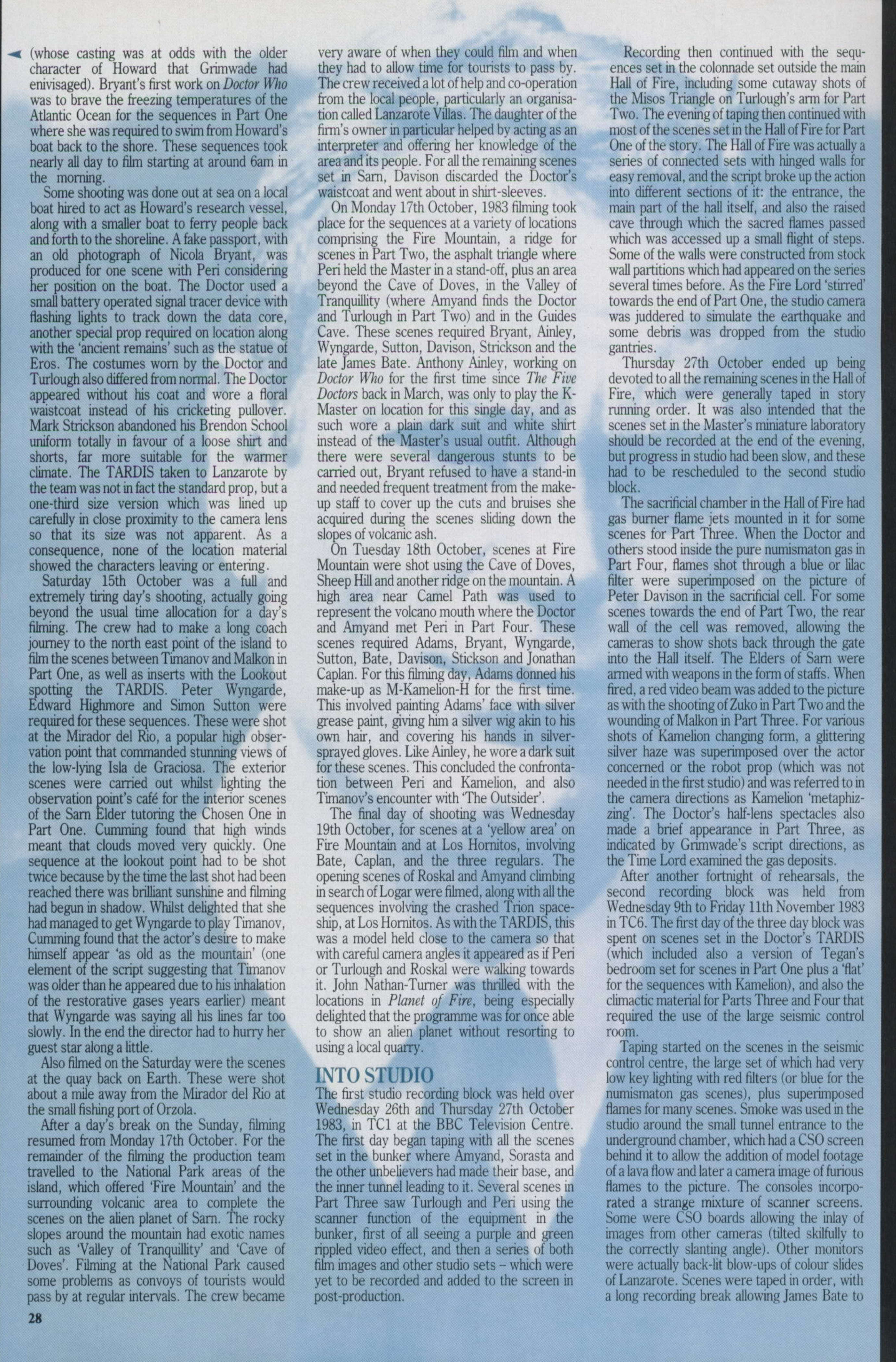


(whose casting was at odds with the older character of Howard that Grimwade had enivisaged). Bryant's first work on *Doctor Who* was to brave the freezing temperatures of the Atlantic Ocean for the sequences in Part One where she was required to swim from Howard's boat back to the shore. These sequences took nearly all day to film starting at around 6am in the morning.

Some shooting was done out at sea on a local boat hired to act as Howard's research vessel, along with a smaller boat to ferry people back and forth to the shoreline. A fake passport, with an old photograph of Nicola Bryant, was produced for one scene with Peri considering her position on the boat. The Doctor used a small battery operated signal tracer device with flashing lights to track down the data core, another special prop required on location along with the 'ancient remains' such as the statue of Eros. The costumes worn by the Doctor and Turlough also differed from normal. The Doctor appeared without his coat and wore a floral waistcoat instead of his cricketing pullover. Mark Strickson abandoned his Brendon School uniform totally in favour of a loose shirt and shorts, far more suitable for the warmer climate. The TARDIS taken to Lanzarote by the team was not in fact the standard prop, but a one-third size version which was lined up carefully in close proximity to the camera lens so that its size was not apparent. As a consequence, none of the location material showed the characters leaving or entering.

Saturday 15th October was a full and extremely tiring day's shooting, actually going beyond the usual time allocation for a day's filming. The crew had to make a long coach journey to the north east point of the island to film the scenes between Timanov and Malkon in Part One, as well as inserts with the Lookout spotting the TARDIS. Peter Wyngarde, Edward Highmore and Simon Sutton were required for these sequences. These were shot at the Mirador del Rio, a popular high observation point that commanded stunning views of the low-lying Isla de Graciosa. The exterior scenes were carried out whilst lighting the observation point's café for the interior scenes of the Sarn Elder tutoring the Chosen One in Part One. Cumming found that high winds meant that clouds moved very quickly. One sequence at the lookout point had to be shot twice because by the time the last shot had been reached there was brilliant sunshine and filming had begun in shadow. Whilst delighted that she had managed to get Wyngarde to play Timanov, Cumming found that the actor's desire to make himself appear 'as old as the mountain' (one element of the script suggesting that Timanov was older than he appeared due to his inhalation of the restorative gases years earlier) meant that Wyngarde was saying all his lines far too slowly. In the end the director had to hurry her guest star along a little.

Also filmed on the Saturday were the scenes at the quay back on Earth. These were shot about a mile away from the Mirador del Rio at the small fishing port of Orzola.

After a day's break on the Sunday, filming resumed from Monday 17th October. For the remainder of the filming the production team travelled to the National Park areas of the island, which offered 'Fire Mountain' and the surrounding volcanic area to complete the scenes on the alien planet of Sarn. The rocky slopes around the mountain had exotic names such as 'Valley of Tranquillity' and 'Cave of Doves'. Filming at the National Park caused some problems as convoys of tourists would pass by at regular intervals. The crew became very aware of when they could film and when they had to allow time for tourists to pass by. The crew received a lot of help and co-operation from the local people, particularly an organisation called Lanzarote Villas. The daughter of the firm's owner in particular helped by acting as an interpreter and offering her knowledge of the area and its people. For all the remaining scenes set in Sarn, Davison discarded the Doctor's waistcoat and went about in shirt-sleeves.

On Monday 17th October, 1983 filming took place for the sequences at a variety of locations comprising the Fire Mountain, a ridge for scenes in Part Two, the asphalt triangle where Peri held the Master in a stand-off, plus an area beyond the Cave of Doves, in the Valley of Tranquillity (where Amyand finds the Doctor and Turlough in Part Two) and in the Guides Cave. These scenes required Bryant, Ainley, Wyngarde, Sutton, Davison, Strickson and the late James Bate. Anthony Ainley, working on *Doctor Who* for the first time since *The Five Doctors* back in March, was only to play the K-Master on location for this single day, and as such wore a plain dark suit and white shirt instead of the Master's usual outfit. Although there were several dangerous stunts to be carried out, Bryant refused to have a stand-in and needed frequent treatment from the make-up staff to cover up the cuts and bruises she acquired during the scenes sliding down the slopes of volcanic ash.

On Tuesday 18th October, scenes at Fire Mountain were shot using the Cave of Doves, Sheep Hill and another ridge on the mountain. A high area near Camel Path was used to represent the volcano mouth where the Doctor and Amyand met Peri in Part Four. These scenes required Adams, Bryant, Wyngarde, Sutton, Bate, Davison, Stickson and Jonathan Caplan. For this filming day, Adams donned his make-up as M-Kamelion-H for the first time. This involved painting Adams' face with silver grease paint, giving him a silver wig akin to his own hair, and covering his hands in silver-sprayed gloves. Like Ainley, he wore a dark suit for these scenes. This concluded the confrontation between Peri and Kamelion, and also Timanov's encounter with 'The Outsider'.

The final day of shooting was Wednesday 19th October, for scenes at a 'yellow area' on Fire Mountain and at Los Hornitos, involving Bate, Caplan, and the three regulars. The opening scenes of Roskal and Amyand climbing in search of Logar were filmed, along with all the sequences involving the crashed Trion spaceship, at Los Hornitos. As with the TARDIS, this was a model held close to the camera so that with careful camera angles it appeared as if Peri or Turlough and Roskal were walking towards it. John Nathan-Turner was thrilled with the locations in *Planet of Fire*, being especially delighted that the programme was for once able to show an alien planet without resorting to using a local quarry.

INTO STUDIO

The first studio recording block was held over Wednesday 26th and Thursday 27th October 1983, in TC1 at the BBC Television Centre. The first day began taping with all the scenes set in the bunker where Amyand, Sorasta and the other unbelievers had made their base, and the inner tunnel leading to it. Several scenes in Part Three saw Turlough and Peri using the scanner function of the equipment in the bunker, first of all seeing a purple and green rippled video effect, and then a series of both film images and other studio sets – which were yet to be recorded and added to the screen in post-production.

Recording then continued with the sequences set in the colonnade set outside the main Hall of Fire, including some cutaway shots of the Misos Triangle on Turlough's arm for Part Two. The evening of taping then continued with most of the scenes set in the Hall of Fire for Part One of the story. The Hall of Fire was actually a series of connected sets with hinged walls for easy removal, and the script broke up the action into different sections of it: the entrance, the main part of the hall itself, and also the raised cave through which the sacred flames passed which was accessed up a small flight of steps. Some of the walls were constructed from stock wall partitions which had appeared on the series several times before. As the Fire Lord 'stirred' towards the end of Part One, the studio camera was juddered to simulate the earthquake and some debris was dropped from the studio gantries.

Thursday 27th October ended up being devoted to all the remaining scenes in the Hall of Fire, which were generally taped in story running order. It was also intended that the scenes set in the Master's miniature laboratory should be recorded at the end of the evening, but progress in studio had been slow, and these had to be rescheduled to the second studio block.

The sacrificial chamber in the Hall of Fire had gas burner flame jets mounted in it for some scenes for Part Three. When the Doctor and others stood inside the pure numismaton gas in Part Four, flames shot through a blue or lilac filter were superimposed on the picture of Peter Davison in the sacrificial cell. For some scenes towards the end of Part Two, the rear wall of the cell was removed, allowing the cameras to show shots back through the gate into the Hall itself. The Elders of Sarn were armed with weapons in the form of staffs. When fired, a red video beam was added to the picture as with the shooting of Zuko in Part Two and the wounding of Malkon in Part Three. For various shots of Kamelion changing form, a glittering silver haze was superimposed over the actor concerned or the robot prop (which was not needed in the first studio) and was referred to in the camera directions as Kamelion 'metaphizzing'. The Doctor's half-lens spectacles also made a brief appearance in Part Three, as indicated by Grimwade's script directions, as the Time Lord examined the gas deposits.

After another fortnight of rehearsals, the second recording block was held from Wednesday 9th to Friday 11th November 1983 in TC6. The first day of the three day block was spent on scenes set in the Doctor's TARDIS (which included also a version of Tegan's bedroom set for scenes in Part One plus a 'flat' for the sequences with Kamelion), and also the climactic material for Parts Three and Four that required the use of the large seismic control room.

Taping started on the scenes in the seismic control centre, the large set of which had very low key lighting with red filters (or blue for the numismaton gas scenes), plus superimposed flames for many scenes. Smoke was used in the studio around the small tunnel entrance to the underground chamber, which had a CSO screen behind it to allow the addition of model footage of a lava flow and later a camera image of furious flames to the picture. The consoles incorporated a strange mixture of scanner screens. Some were CSO boards allowing the inlay of images from other cameras (tilted skilfully to the correctly slanting angle). Other monitors were actually back-lit blow-ups of colour slides of Lanzarote. Scenes were taped in order, with a long recording break allowing James Bate to don the thermal suit for later sequences.

The Master's tissue compression eliminator was, as in previous stories, a prop which opened up at one end when fired and illuminated a white bulb behind its unfolding petals. The K-Master demonstrated this on two thermal suits hanging on a rack which were first enveloped in a hazy red video effect, and then replaced by a shot from another camera zooming out from such a shot and superimposed onto the empty rail (hence the suit seemed to shrink). After this, a tiny replica suit was hung in place of the full size version on the rail. When M-Kamelion-H pleaded with the Doctor to destroy him, the Doctor used the Master's tissue compression eliminator, and the resulting video white-out on the screen hid the edit between a shot of actor Dallas Adams, and a tiny silver figurine that resembled the robot Kamelion which sparked and buzzed as it perished. CSO was used for the Master regaining his true height from his control box, placed within the superimposed blue flames (and although early press information indicated that the Master would continue to grow into a giant, this idea was dropped). As the flames turned yellow, the Master writhed in pain and a video effect melted him to a shapeless form which then evaporated. The last shots of the seismic control room showed its equipment exploding and debris falling from the roof as the mountain erupted.

The early TARDIS scenes in Part One were the only time that Davison and Strickson wore their standard costumes (i.e. Davison with his pullover and coat and Strickson wearing his Brendon School uniform apart from his tie). These scenes for Parts One and Two were also the only requirement for the Kamelion robot prop, moving in synchronisation with Gerald Flood's pre-recorded dialogue. The robot would only make one further brief appearance on *Doctor Who*, during the regeneration sequence in *The Caves of Androzoni*. The TARDIS console had an opening panel fitted on the underside of its main control table, which allowed Turlough to commit sabotage in Part One. Parts of this were also rigged to explode as the Doctor examined the data core. One of the TARDIS wall roundels was also open for Kamelion to link himself to the ship, and a monitor on the console showed both a computer generated tunnel graphic as Turlough tried to kill the Trion signal in Part One and an image of a Trion in a thermal suit in Part Three (a couple of slides, the first of which Grimwade indicated should resemble the bronze statue of Poseidon rising from the waves displayed in the Athens museum). For the shots of Kamelion changing into Howard, or Howard changing into the Master, the actor and the robot prop were not present on the set, but were CSOed in from another part of the studio. The CSOed images were cross-faded, with the metaphizzing effect over the top. CSO was also used as usual for the TARDIS scanner to let Peri and K-Howard watch the Doctor and Turlough in the ruins (although the scenes had not been taped yet and were compiled in post-production) and the scanner's zoom facility was featured in Part One as Turlough closed in on film footage of Peri drowning. To close Part Four, the standard effect of rocking the camera was used to show the TARDIS' erratic behaviour, a late addition to the script. The first TARDIS scenes to be taped were those which still required Adams in his silver M-Kamelion-H make-up, whereafter the remaining sequences were made in transmission order.

The second day saw the recording of the scenes which had been left over from the first studio session: those in the upright Master's lab and the wrecked Trion spaceship. During this day, the walls of the TARDIS set were repainted from white to black, forming the dark interior of the Master's TARDIS as seen in *The King's Demons*. A hand-held camera was used for some of the scenes in the cramped set of the crashed Trion spacecraft. This was built out of odds and ends left over from other shows, including most notably the Captain's chair from *The Pirate Planet*. The original plan was then to continue with scenes set in the Sarn ruins, but the schedule was altered to leave these for the final day.

The Master's new laboratory was a box-like set which could be mounted on two sides depending on whether the box had been tipped over or not. It was lit in a harsh green light, and to hide the fact that the Master was miniaturised, Fiona Cumming used low camera-angles looking up at Ainley. CSO was also used for the scanner screen in this small set, and super-imposing the image from a camera with a 'fish-eye' lens projected an image of M-Kamelion-H or K-Master onto the Master's globe monitor. This screen also showed a rippled black and white video effect during Parts Two and Four as the Master struggled to regain control of Kamelion. The opening of the box by Peri was shown from inside by a change in lighting above Ainley's head. For the shots in Part Four where the Doctor, Peri and Amyand looked down into the miniature room, a CSO roof was fitted to the box for Anthony Ainley to look up at, and onto this was laid a low angle camera image of Davison, Bate and Bryant looking downwards.

Most of the CSO scenes were held over for the final studio day on Friday 11th November. The same day also saw the taping of scenes set in the Sarn ruins, the Master's TARDIS control room and the miniature laboratory which had been turned on its side for the scenes after the ship's disruption in Part Two. During the taping of the Master's miniature scenes Anthony Ainley enlivened events by pretending, courtesy of CSO, to crawl up Nicola Bryant's leg. The actress joined in the fun by pretending to brush him off with her other leg. Again, low camera shots were used to show Peri from the Master's point of view, and CSO of a model interior of the TARDIS console workings was used to show the Master hiding in the mechanism of his own ship, fusing a circuit to open the doors.

Video effects were added in a later gallery-only studio session to both videotape studio and location filmed material. In the scene where Peri pleaded with M-Kamelion-H to help, the silver metaphizzing was superimposed over the actor's face. The transformation of Kamelion from one form to another was only ever attempted in studio, all such sequences on film (such as Kamelion turning from Howard into the Master during Part Two) were achieved off-camera by editing. For some location filming, the image of a smoke box (a glass fitted to a camera with smoke pumped through it) was added to scenes leading up to the eruption in Part Four. At the end of Part Three, a gas jet seen through a blue filter was superimposed on film footage of Fire Mountain. CSO also added the Trion rescue ship to shots of the Sarn skyline in Part Four. The studio recording had also made great use of cutaway shots recorded at the ends of scenes for particular moments of flames flaring, images on screens or people entering/leaving which were now placed in position during the main sequences.

A few short scenes were deleted from the finished version of the serial for timing reasons, whilst other scenes (notably those in the Hall of Fire during Part One) were dropped back later in the transmitted running order. An early scene in the Hall of Fire with Amyand denying the existence of Logar to Timanov was dropped completely, and the continuation of this at the start of the next sequence was shortened. A scene in the bunker during Part Two which introduced Zuko was lost. In this, Amyand sent Zuko to check on the mood of the people after the eruption, whereafter Roskal announced that he had got the scanner working. This showed the Doctor and Turlough walking near the Fire Mountain, with Amyand deciding to go and talk to them. A short scene of Timanov and the K-Master walking to the Hall via the colonnade was dropped towards the end of Part Two, with the villain saying that the enemies of Logar must be rooted out, particularly the Doctor. A brief insert of the miniature Master calculating the co-ordinates of the power source during Part Three was cut, as was an establishing shot of the seismic control centre. The start of a few scenes in Part Four were trimmed, and some short scenes of Turlough urging the Sarns from the Hall of Fire, Sorasta and the other evacuees seeing Captain Lomand's Trion ship land and Lomand following Turlough into the TARDIS were lost.

Part Three used a slide of Kouros Acropolis in the 5th century BC, provided by the Sheridan Photo Library to represent one view of Sarn. Part Four incorporated fifty-four feet of stock 35mm film from Movietone and three feet of 16mm material from Visnews to show erupting volcanoes and lava. Most of this was used as the Doctor and Amyand met up with Peri and intercut with the Lanzarote film footage so that its use was not too obvious. In addition to the incidental score, Part One included twenty seconds of stock music called *Zapateado*, a Spanish composition from J. Leach played by Studio Ensemble, from the album *From other Lands No. 12*. This was used for the short film sequence of the Doctor making a hurried departure from the café on Lanzarote.

The musical score for *Planet of Fire* was composed by Peter Howell of the BBC Radiophonic Workshop, who prepared around thirty-four minutes of music that drew upon native flutes and pipes for its inspiration.

Despite being the last proper Kamelion story Gerald Flood also returned, to record one line of

Sorasta (Barbara Shelley), one of the less-devoted followers of Logar. Photo © BBC.

dialogue for *The Caves of Androzani*. Although still active on stage and television for some time afterwards, the much-loved character actor died of a heart attack on 12th April, 1989.

Planet of Fire was also to be the last serial to carry the name of Peter Grimwade. Grimwade submitted another storyline called *League of the Tancreds* to Saward at the production office in August 1984, but this was not used as it was deemed too expensive to produce. However, Grimwade did continue to novelise his stories for Target Books. The last of these was *Doctor Who – Planet of Fire*, published in hardback by WH Allen in October 1984, with February 1985 seeing its release in paperback as Book No. 93 by Target. The novelisation made no reference to Lanzarote, and only com-mented on the setting as being a 'paradise island'. With a cover of the Master and Kamelion melding minds from Andrew Skiletter, the book was also included as part of *The Seventh Doctor Who Gift Set* in 1985. Grimwade later moved away from producing television drama to pursue a successful career writing and directing industrial videos, as well as writing a couple of junior science-fiction stories. After a courageous battle against two bouts of cancer, he died on 15th May 1990 at the age of forty-seven.

The programme had subtitles for the hearing-impaired on Ceefax Page 170, and was transmitted over two weeks on Thursday and Friday evenings on BBC1. For some reason, no Reaction Index of audience appreciation was recorded for this serial. The ratings for the story were generally the same as for the rest of Season Twenty-One, apart from *Resurrection of the Daleks* which had faired better in its double-length Wednesday night slot. Competition on Thursdays from ITV came in the form of very popular soaps like *Crossroads* and *Emmerdale Farm* as well as the local news programmes. Fridays saw *Doctor Who* overlapping into programmes like *The Zodiac Game* on LWT and the popular US action show *The A Team* on most ITV regions (this was replaced by the game show *Give Us A Clue* for the second week of *Planet of Fire*).

A barrage of letters hit the BBC complaining about the Master being apparently burned to death in Part Four. Nathan-Turner explained to *The Sun* a few weeks later that many of the complaints were about a popular character being written out, but there had been some concern that the manner of the Master's demise had upset some younger viewers.

In February 1985, BBC Records released *Doctor Who – The Music II* which included a band devoted to Howell's incidental tracks from *Planet of Fire*. The suite included the music of Peri fleeing from the K-Master, the unbelievers finding the Doctor and Turlough, the appearance of 'The Outsider' before Timanov, and the cliffhanger all from Part Two; Peri leaving the bunker to help the Doctor in Part Three and Roskal and Turlough approaching the wrecked spaceship in Part Four. This track was re-released in December 1992 on the CD *Doctor Who – The Five Doctors* by Silva Screen.

Planet of Fire is also syndicated in North America as a one-hour thirty-minute TV movie. It is held by the BBC on its one-inch master videotapes as a possible BBC Video release. On Saturday 11th May 1991, a variety of costumes from the serial were auctioned off by Bonhams, including the two Trion officer outfits, some Sarn costumes and the silver thermal suit worn by Amyand. The lot that fetched the most though was Peter Wyndarde's costume as Timanov, which sold for £130.

Andrew Pixley and Una McCormack

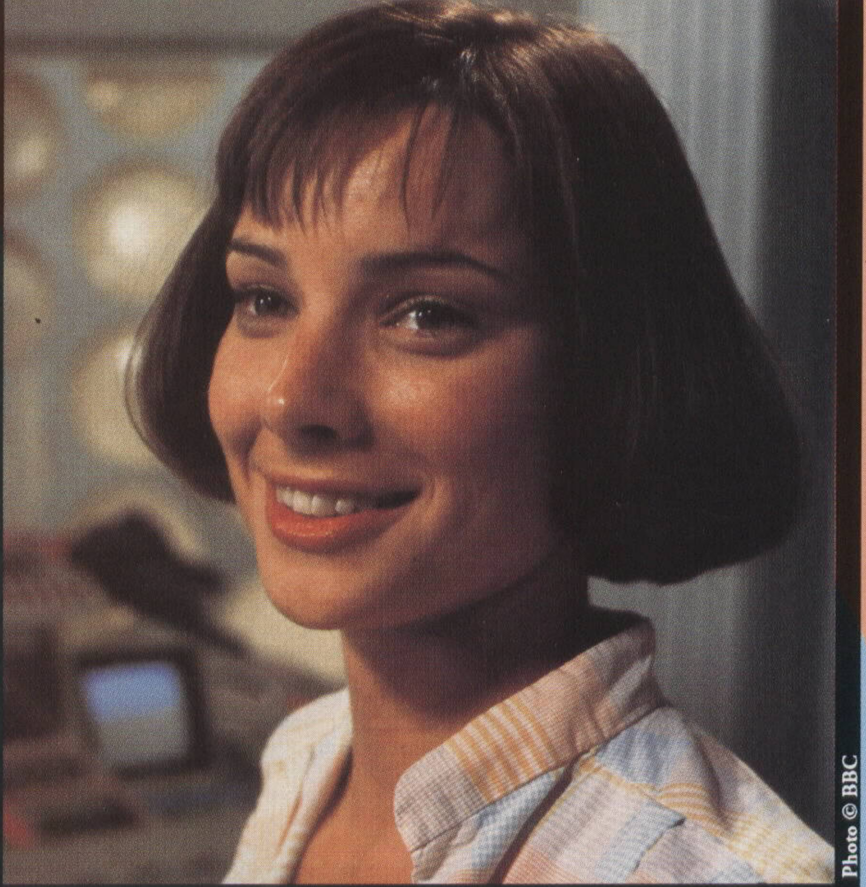


Photo © BBC

PLANET OF FIRE
SERIAL 6Q
CAST

Peter Davison (*The Doctor*) with James Bate (*Amyand*), Jonathan Caplan (*Roskal*), Peter Wyngarde (*Timanov*), Edward Highmore (*Malkon*), Michael Bangerter (*Curt*) [1], Dallas Adams (*Professor Howard Foster*), Simon Sutton (*Lookout*) [1-2], Mark Strickson (*Turlough*), Gerald Flood (*Voice of Kamelion*) [1-2], Nicola Bryant (*Peri*), Barbara Shelley (*Sorasta*), Anthony Ainley (*The Master*), Max Arthur (*Zuko*) [2], John Alkin (*Lomand*) [4].

EXTRAS

Severino Reyes Perdoni, Miguel Ange Lopez (*Boatmen*); Brychen Powell, Valero Martinez, Ian Marshal Fisher, Paul Barton, David Payne, Bob Smythe, Andy Andreas, Stewart Myers, Rosalind Kendal, Pat Pelton, Barbara Burnell, Jenny Piper, Jill Goldstone, Renny Lamberth, Mary Rennie (*Citizens/Unbelievers*); Steven Arnely, Robin Bond, David Rogue, Derek Hunt (*Guards*); Harry Lewis, Terry Rendal, Colin Thomas, Donald Groves (*Elders*); Mrs Bangerter and two children (*Customers at café*); Carmelo de Leon Thusado, Enrique Ramiles Lubgauwa, Migua Aoyes Perdoma, Dominez Hernandez Tornedo (*Passers-by*); John Alkin (*Distorted Voice of Trion Control*); Ray Knight (*Trion*).

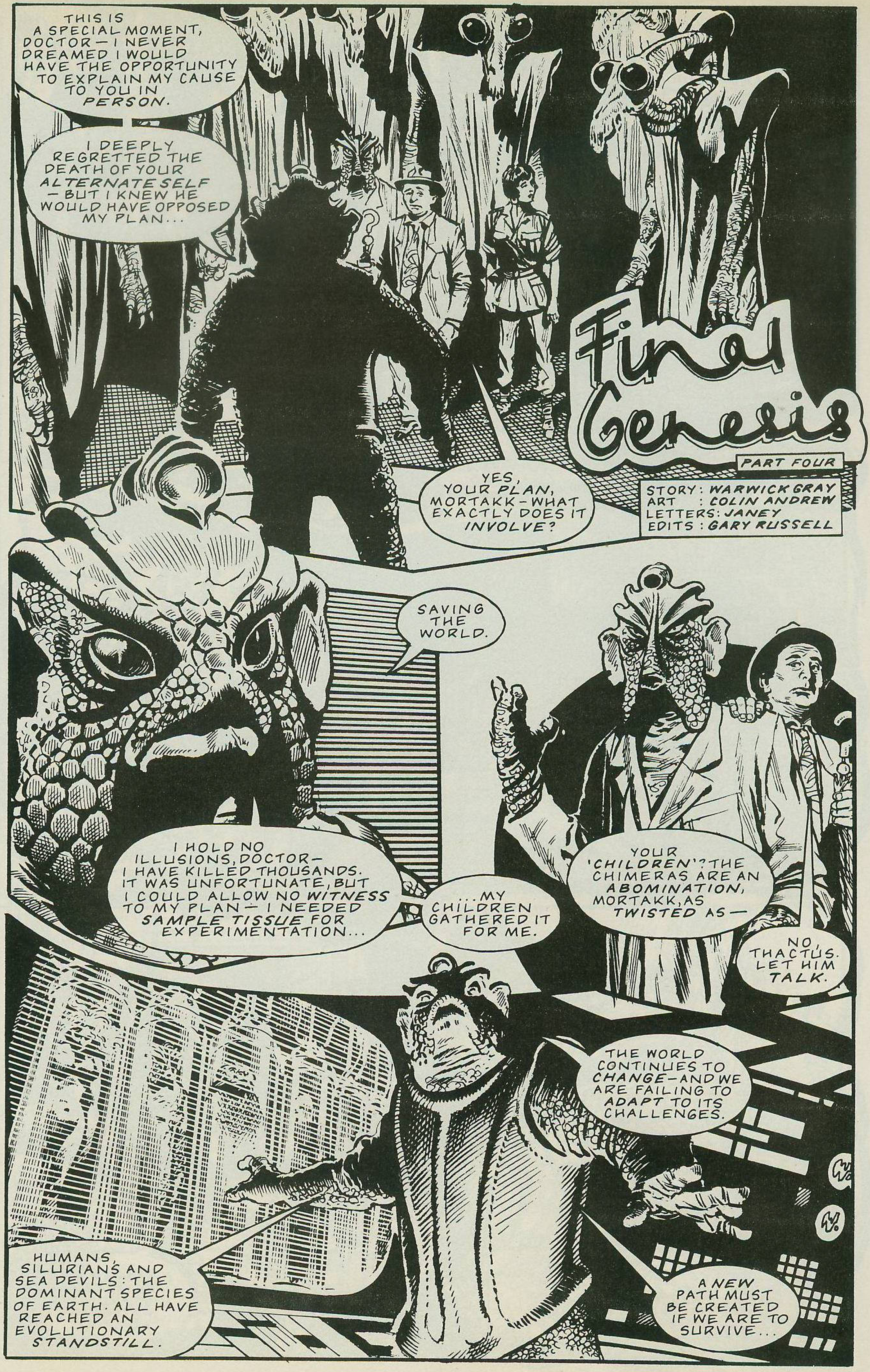
CREDITS

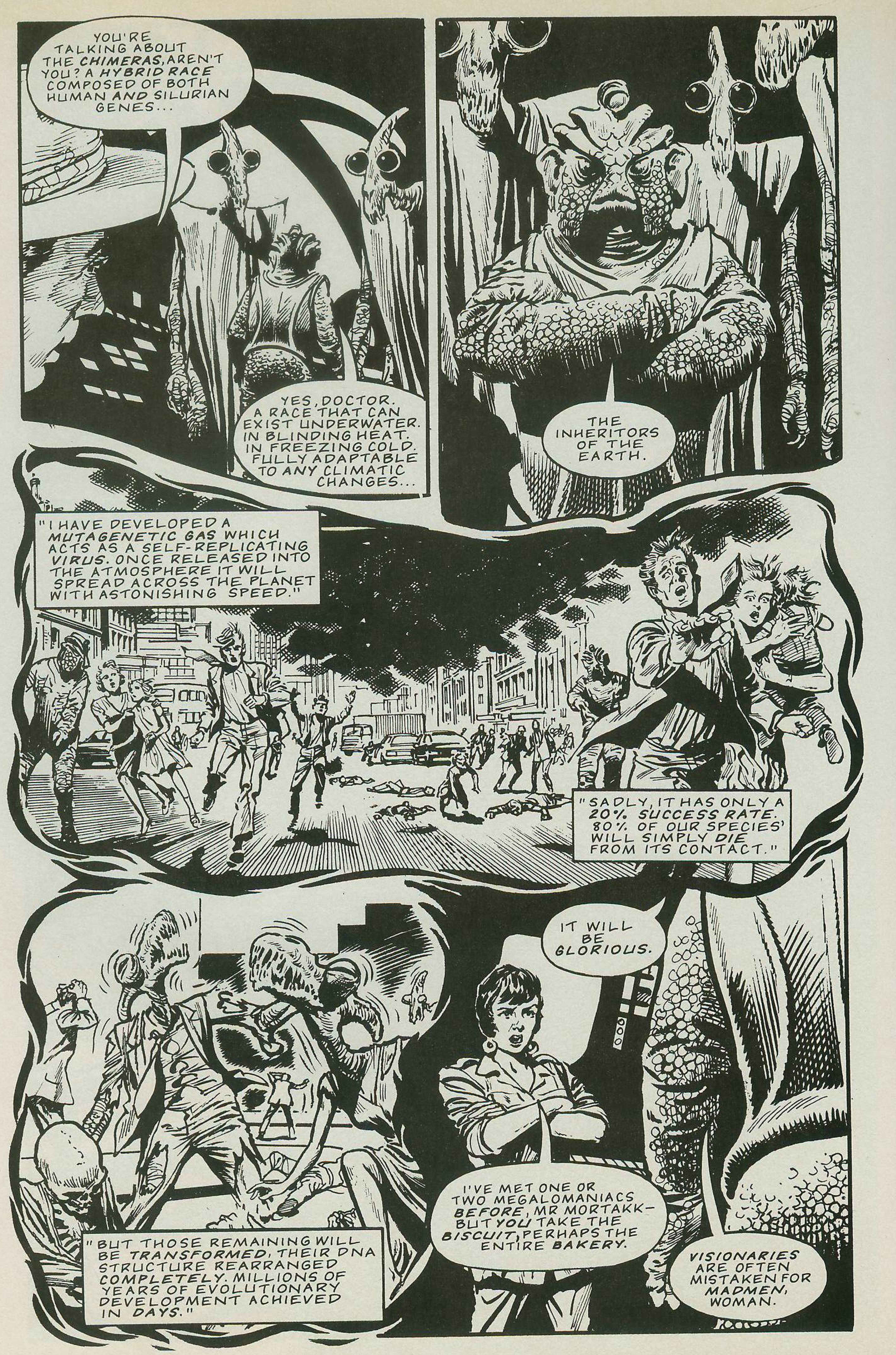
Written by Peter Grimwade. Title Music composed by Ron Grainer. Incidental Music: Peter Howell. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Corinne Hollingworth. Production Associate: June Collins. Production Assistant: Claire Hughes Smith. Assistant Floor Manager: Rob Evans. Film Cameraman: John Walker [1-2,4]. Film Sound: John Tellick [1-2,4]. Film Editor: Alastair Mitchell [1-2,4]. Visual Effects Designer: Christopher Lawson. Video Effects: Dave Chapman. Vision Mixer: Dinah Long. Technical Co-ordinator: Alun Arbuthnott. Camera Supervisors: Alec Wheal, Geoff Clark. Videotape Editor: Hugh Parson. Lighting Director: John Summers. Sound: Scott Talbott. Costume Designer: John Peacock. Make-Up Designer: Elizabeth Rowell. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Malcolm Thornton. Producer: John Nathan-Turner. Directed by Fiona Cumming. BBC © 1983.

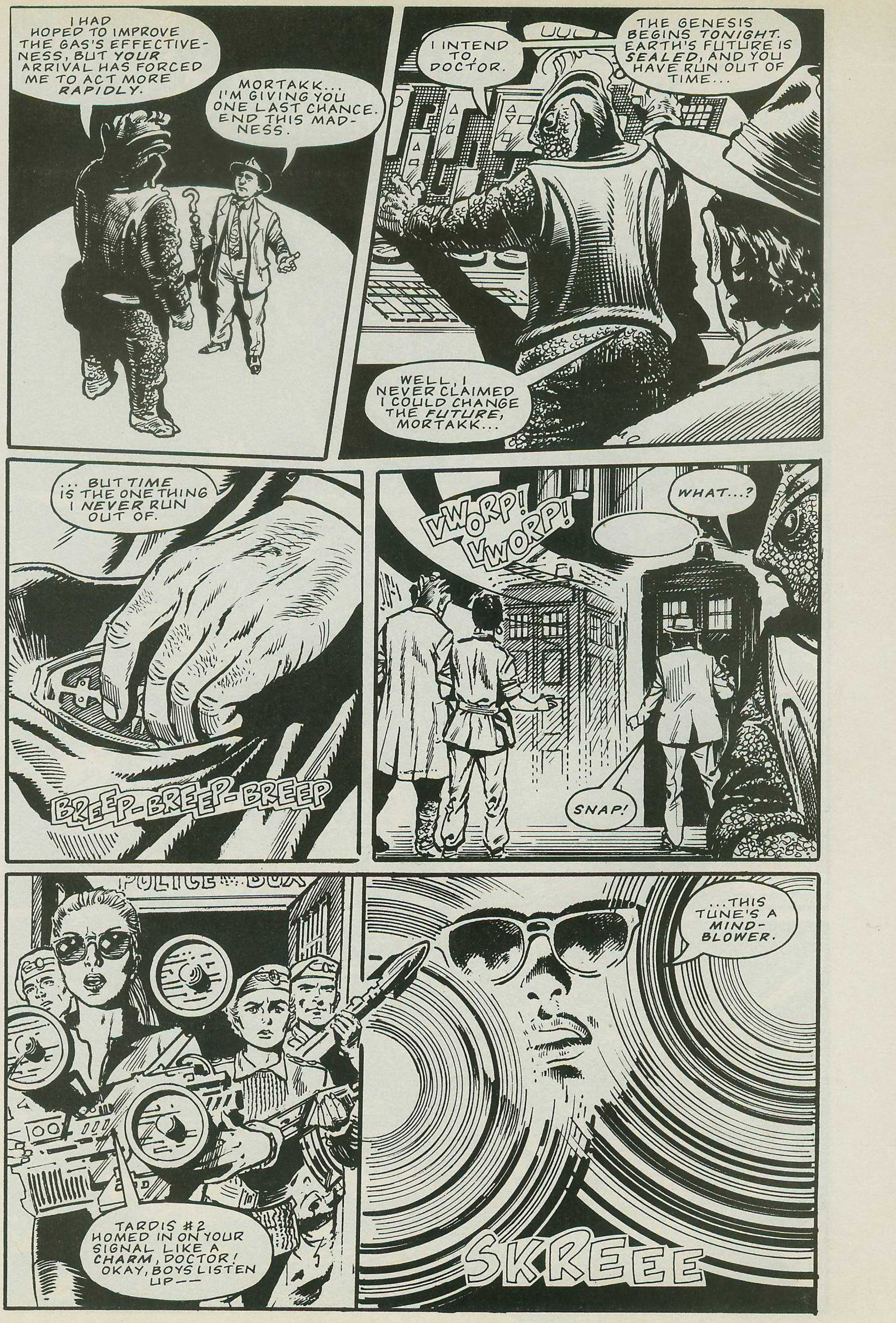
BROADCAST DETAILS

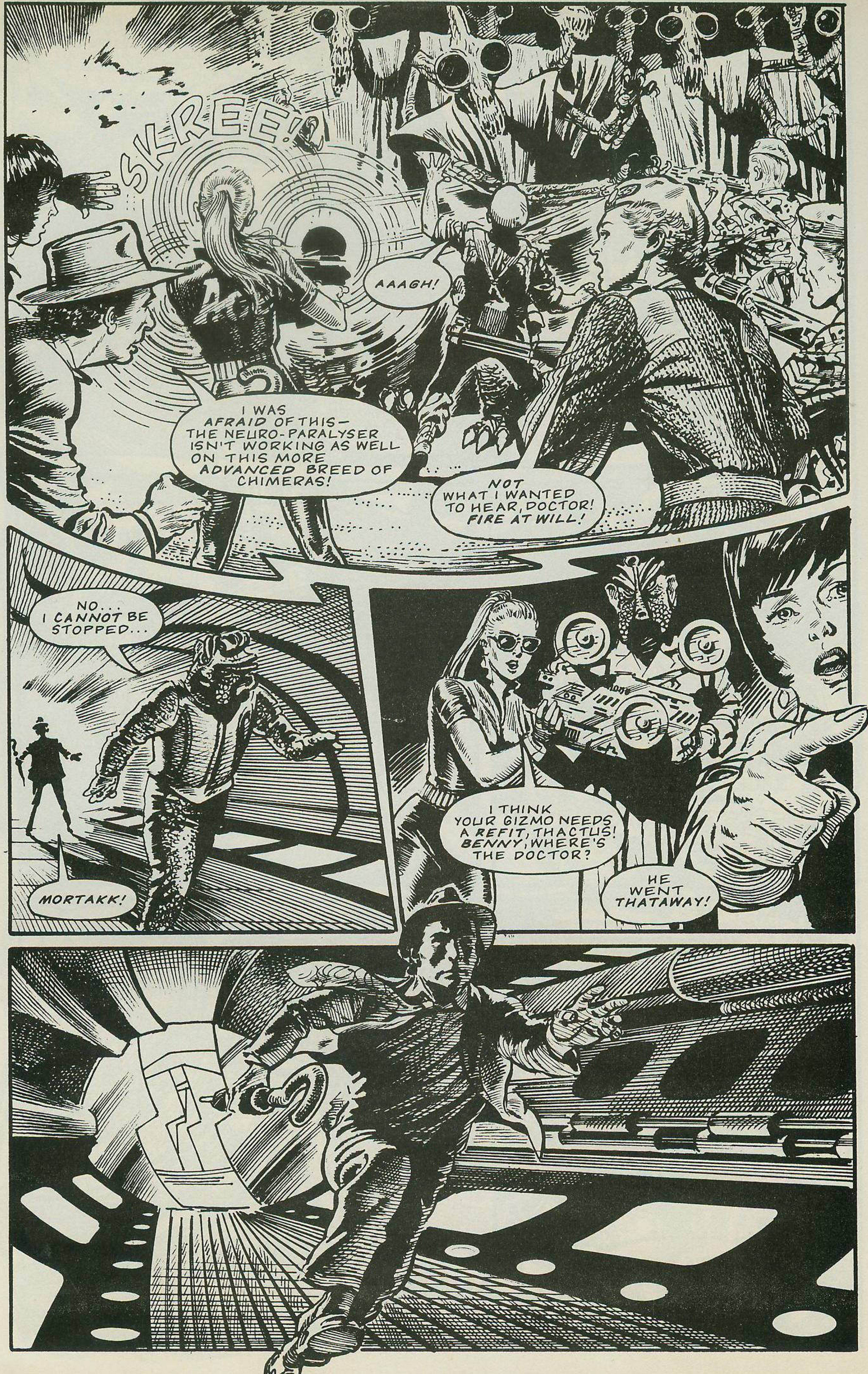
Part One	23rd February, 1984	6.40pm – 7.05pm
Part Two	24th February, 1984	6.40pm – 7.05pm
Part Three	1st March, 1984	6.40pm – 7.05pm
Part Four	2nd March, 1984	6.40pm – 7.05pm

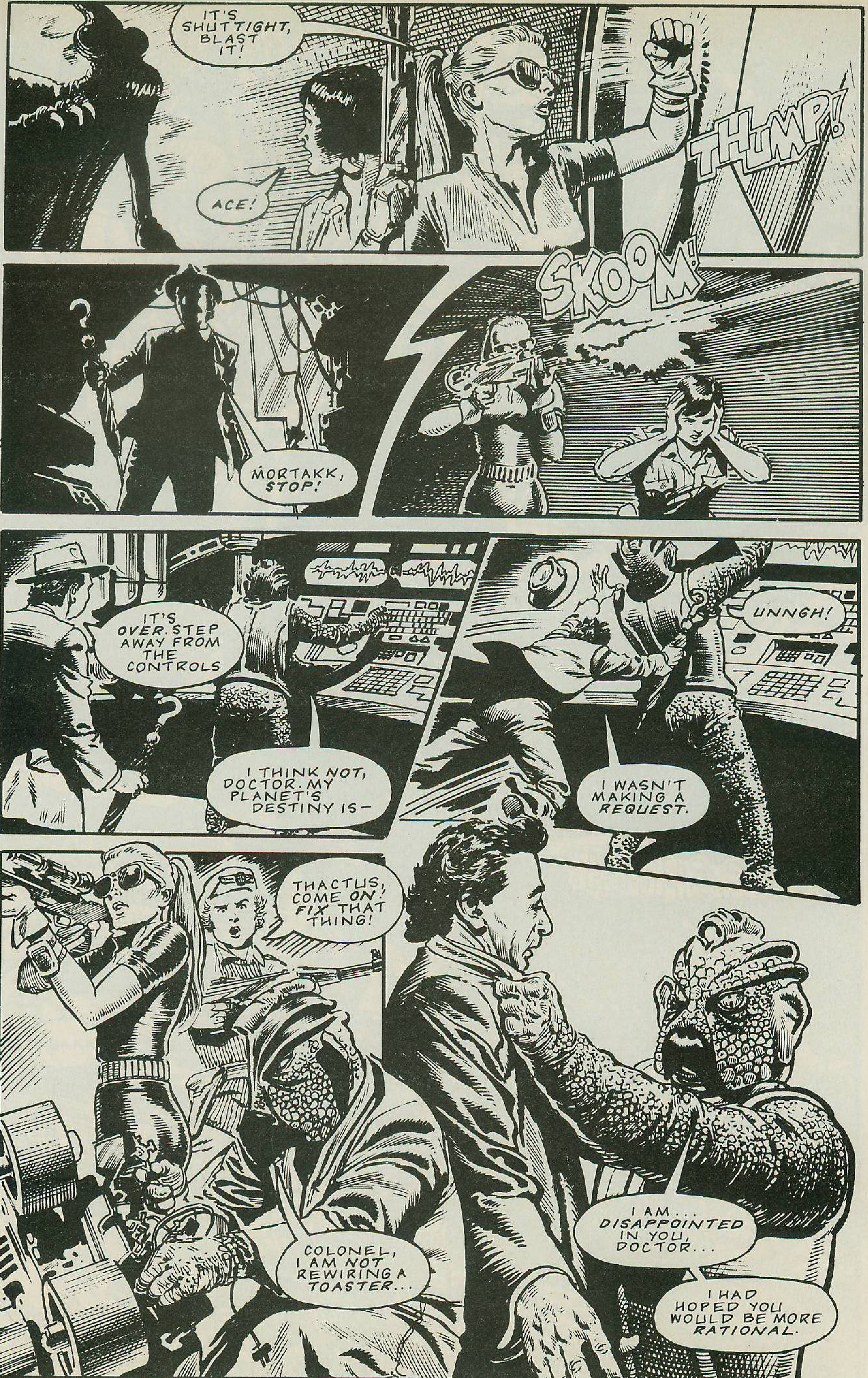
Viewing Figures
Part One: 7.4M (71st), Part Two: 6.1M (102nd), Part Three: 7.4M (67th), Part Four: 7.0M (74th).
No Audience Appreciation figures recorded.

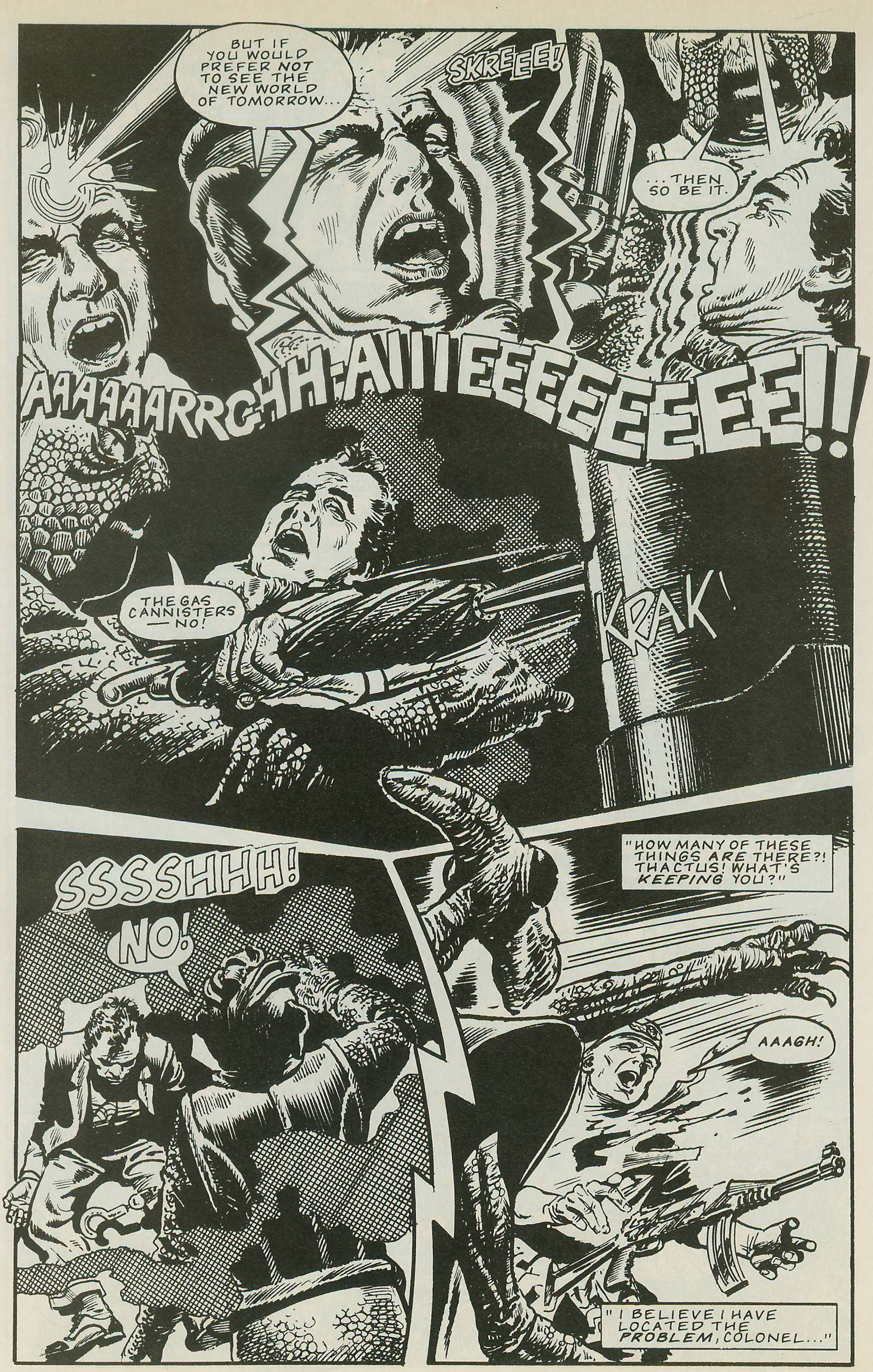

THIS IS A SPECIAL MOMENT, DOCTOR — I NEVER DREAMED I WOULD HAVE THE OPPORTUNITY TO EXPLAIN MY CAUSE TO YOU IN *PERSON*.
I DEEPLY REGRETTED THE DEATH OF YOUR *ALTERNATE SELF* — BUT I KNEW HE WOULD HAVE OPPOSED MY PLAN...
YES, YOUR *PLAN*, MORTAKK — WHAT EXACTLY DOES IT *INVOLVE*?
Final Genesis
PART FOUR
STORY : WARWICK GRAY
ART : COLIN ANDREW
LETTERS: JANEY
EDITS : GARY RUSSELL
SAVING THE WORLD.
I HOLD NO ILLUSIONS, DOCTOR — I HAVE KILLED THOUSANDS. IT WAS UNFORTUNATE, BUT I COULD ALLOW NO *WITNESS* TO MY PLAN — I NEEDED *SAMPLE TISSUE* FOR EXPERIMENTATION...
...MY CHILDREN GATHERED IT FOR ME.
YOUR *'CHILDREN'*? THE CHIMERAS ARE AN *ABOMINATION*, MORTAKK, AS *TWISTED* AS —
NO, THACTUS. LET HIM *TALK*.
THE WORLD CONTINUES TO *CHANGE* — AND WE ARE FAILING TO *ADAPT* TO ITS CHALLENGES.
HUMANS, SILURIANS AND SEA DEVILS: THE DOMINANT SPECIES OF EARTH. ALL HAVE REACHED AN EVOLUTIONARY *STANDSTILL*.
A *NEW* PATH MUST BE CREATED IF WE ARE TO SURVIVE...

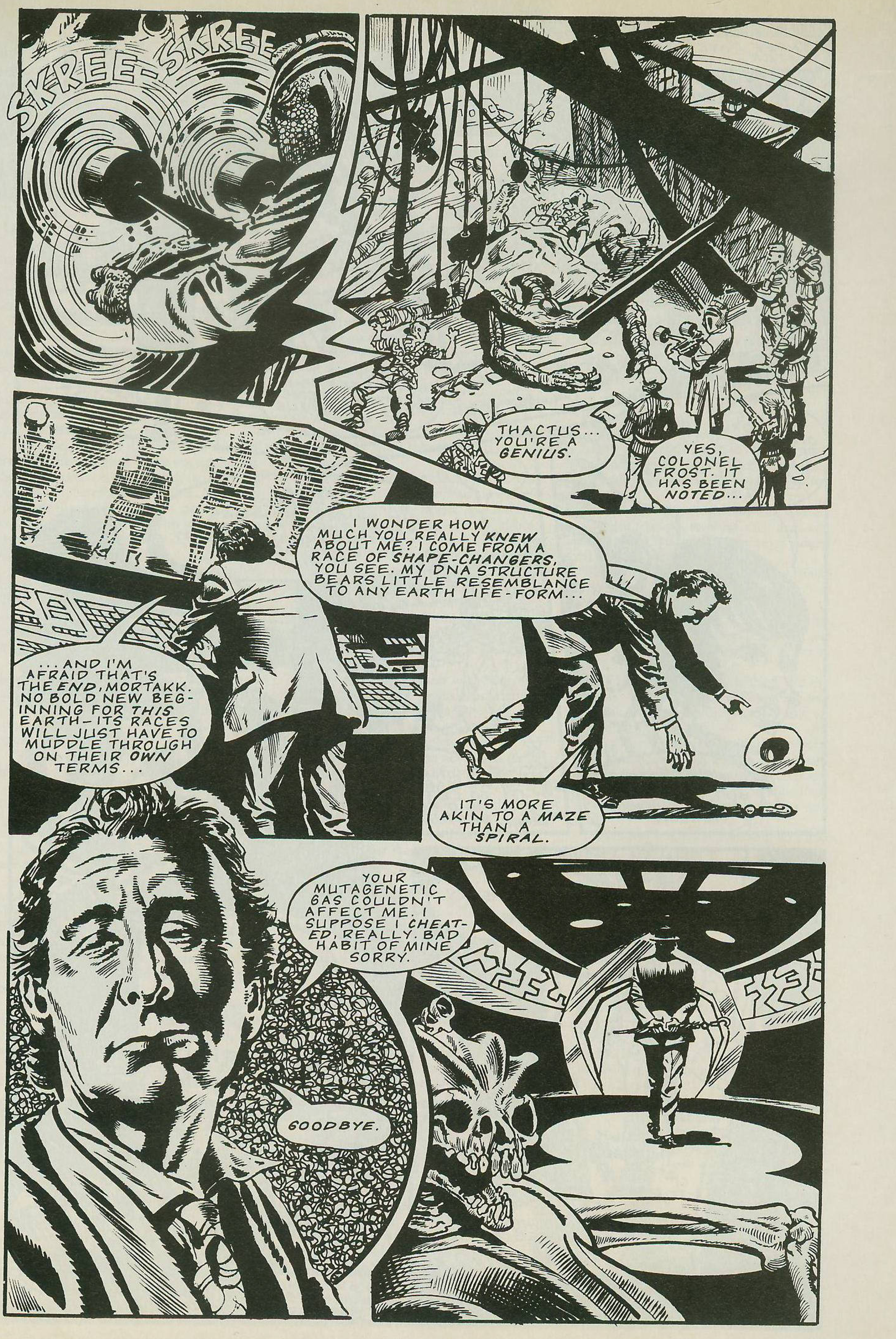

YOU'RE TALKING ABOUT THE *CHIMERAS*, AREN'T YOU? A *HYBRID RACE* COMPOSED OF BOTH HUMAN *AND* SILURIAN GENES...
YES, DOCTOR. A RACE THAT CAN EXIST UNDERWATER. IN BLINDING HEAT. IN FREEZING COLD. FULLY ADAPTABLE TO ANY CLIMATIC CHANGES...
THE INHERITORS OF THE EARTH.
"I HAVE DEVELOPED A *MUTAGENETIC GAS* WHICH ACTS AS A SELF-REPLICATING *VIRUS*. ONCE RELEASED INTO THE ATMOSPHERE IT WILL SPREAD ACROSS THE PLANET WITH ASTONISHING SPEED."
"SADLY, IT HAS ONLY A *20% SUCCESS RATE*. 80% OF OUR SPECIES' WILL SIMPLY *DIE* FROM ITS CONTACT."
"BUT THOSE REMAINING WILL BE *TRANSFORMED*, THEIR DNA STRUCTURE REARRANGED *COMPLETELY*. MILLIONS OF YEARS OF EVOLUTIONARY DEVELOPMENT ACHIEVED IN *DAYS*."
IT WILL BE *GLORIOUS*.
I'VE MET ONE OR TWO MEGALOMANIACS *BEFORE*, MR MORTAKK- BUT *YOU* TAKE THE *BISCUIT*, PERHAPS THE ENTIRE *BAKERY*.
VISIONARIES ARE OFTEN MISTAKEN FOR *MADMEN*, WOMAN.

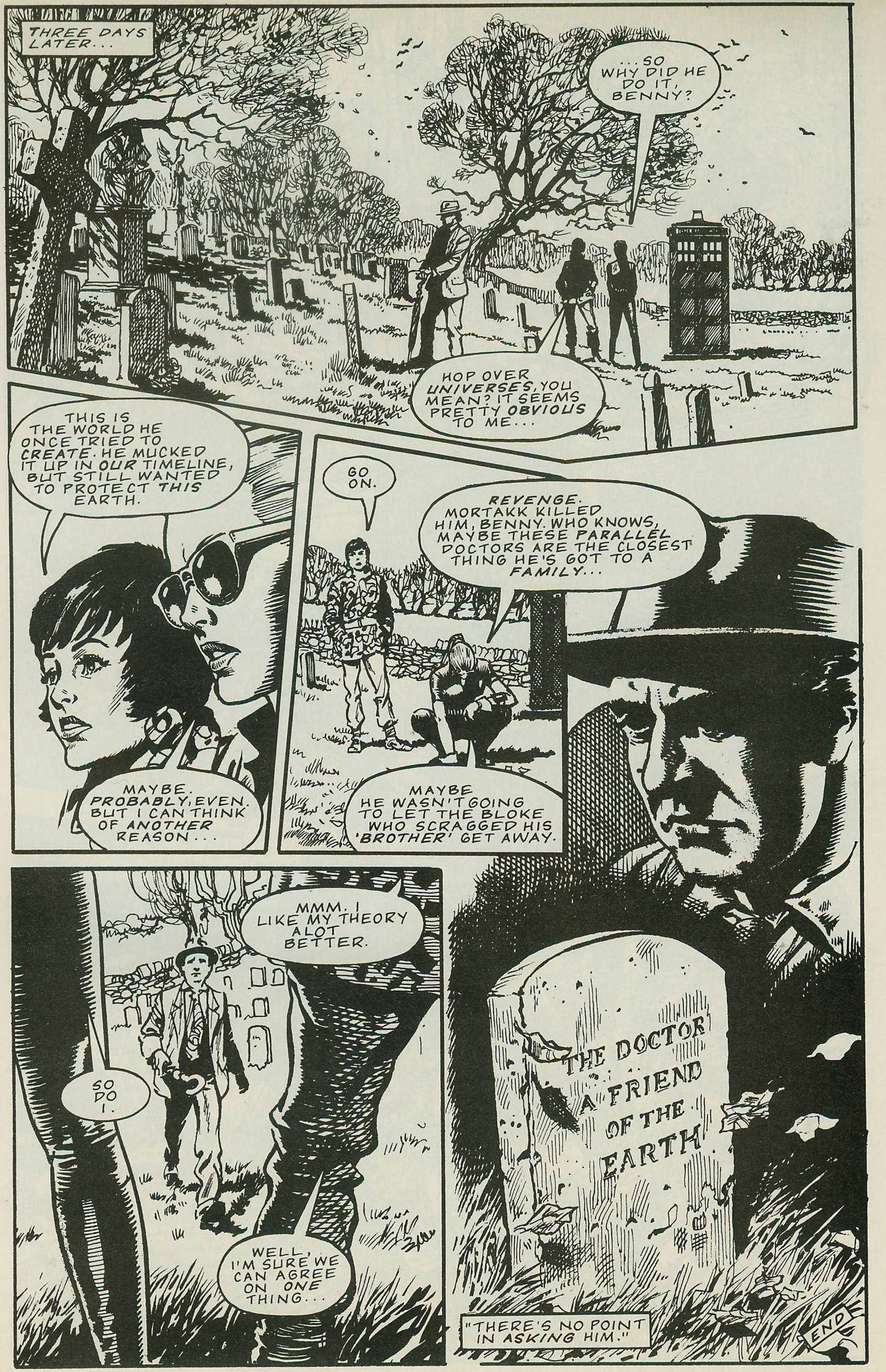

I HAD HOPED TO IMPROVE THE GAS'S EFFECTIVENESS, BUT *YOUR* ARRIVAL HAS FORCED ME TO ACT MORE *RAPIDLY*.
MORTAKK... I'M GIVING YOU ONE LAST CHANCE. END THIS MADNESS.
I INTEND TO, DOCTOR.
THE GENESIS BEGINS *TONIGHT*. EARTH'S FUTURE IS *SEALED*, AND YOU HAVE RUN OUT OF TIME...
WELL, I NEVER CLAIMED I COULD CHANGE THE *FUTURE*, MORTAKK...
... BUT TIME IS THE ONE THING I *NEVER* RUN OUT OF.
BREEP-BREEP-BREEP
VWORP! VWORP!
WHAT...?
SNAP!
POLICE BOX
TARDIS #2 HOMED IN ON YOUR SIGNAL LIKE A *CHARM*, DOCTOR! OKAY, BOYS LISTEN UP--
...THIS TUNE'S A MIND-BLOWER.
SKREEE


SKREE!
AAAGH!
I WAS AFRAID OF THIS— THE NEURO-PARALYSER ISN'T WORKING AS WELL ON THIS MORE ADVANCED BREED OF CHIMERAS!
NOT WHAT I WANTED TO HEAR, DOCTOR! FIRE AT WILL!
NO... I CANNOT BE STOPPED...
MORTAKK!
I THINK YOUR GIZMO NEEDS A REFIT, THACTUS! BENNY, WHERE'S THE DOCTOR?
HE WENT THATAWAY!


IT'S SHUT TIGHT, BLAST IT!
ACE!
THUMP!
MORTAKK, STOP!
SKOOM!
IT'S *OVER*. STEP AWAY FROM THE CONTROLS
I THINK *NOT*, DOCTOR. MY PLANET'S DESTINY IS—
UNNGH!
I WASN'T MAKING A *REQUEST*.
THACTUS, COME *ON*! *FIX* THAT THING!
COLONEL, I AM *NOT* REWIRING A *TOASTER*...
I AM... *DISAPPOINTED* IN YOU, DOCTOR...
I HAD HOPED YOU WOULD BE MORE *RATIONAL*.


BUT IF YOU WOULD PREFER NOT TO SEE THE NEW WORLD OF TOMORROW...
SKREEEE!
...THEN SO BE IT.
AAAAAARRGHH-AIIIEEEEEEEEEE!!
THE GAS CANNISTERS —NO!
KRAK!
"HOW MANY OF THESE THINGS ARE THERE?! THACTUS! WHAT'S KEEPING YOU?"
SSSSHHH!
NO!
AAAGH!
"I BELIEVE I HAVE LOCATED THE PROBLEM, COLONEL..."


SKREE-SKREE
THACTUS... YOU'RE A *GENIUS*.
YES, COLONEL FROST. IT HAS BEEN *NOTED*...
I WONDER HOW MUCH YOU REALLY *KNEW* ABOUT ME? I COME FROM A RACE OF *SHAPE-CHANGERS*, YOU SEE. MY DNA STRUCTURE BEARS LITTLE RESEMBLANCE TO ANY EARTH LIFE-FORM...
...AND I'M AFRAID THAT'S THE *END*, MORTAKK. NO BOLD NEW BEGINNING FOR *THIS* EARTH – ITS RACES WILL JUST HAVE TO MUDDLE THROUGH ON THEIR *OWN* TERMS...
IT'S MORE AKIN TO A *MAZE* THAN A *SPIRAL*.
YOUR MUTAGENETIC GAS COULDN'T AFFECT ME. I SUPPOSE I *CHEATED*, REALLY. BAD HABIT OF MINE SORRY.
GOODBYE.


THREE DAYS LATER...
...SO WHY DID HE DO IT, BENNY?
HOP OVER UNIVERSES, YOU MEAN? IT SEEMS PRETTY OBVIOUS TO ME...
THIS IS THE WORLD HE ONCE TRIED TO CREATE. HE MUCKED IT UP IN OUR TIMELINE, BUT STILL WANTED TO PROTECT THIS EARTH.
MAYBE. PROBABLY, EVEN. BUT I CAN THINK OF ANOTHER REASON...
GO ON.
REVENGE. MORTAKK KILLED HIM, BENNY. WHO KNOWS, MAYBE THESE PARALLEL DOCTORS ARE THE CLOSEST THING HE'S GOT TO A FAMILY...
MAYBE HE WASN'T GOING TO LET THE BLOKE WHO SCRAGGED HIS 'BROTHER' GET AWAY.
MMM. I LIKE MY THEORY ALOT BETTER.
SO DO I.
WELL, I'M SURE WE CAN AGREE ON ONE THING...
THE DOCTOR A FRIEND OF THE EARTH
"THERE'S NO POINT IN ASKING HIM."
END

Brief Encounter

ONE MINUTE FOURTEEN SECONDS

Jack fiddled with his tie in a tiny, repetitive motion, watching his image.

He craned his neck to get a better view of the studio monitor, shifting in his seat until the screen was free of reflections. There. Perfect hair, perfect teeth, and now, perfect tie. The accessories of the chat show host.

He sat back in his seat, suddenly comfortable, relaxed, and witty. Beyond the flashing metal and glass of cameras and lights, Gerry brought her hand down in a chopping motion.

"We're back," smiled Jack, "and we're privileged to be joined by perhaps the most unusual guest the show has ever had. Would you please welcome Shiir'ha'ash from Ra'ashpep!"

Jack's eyes flicked to the monitor as the cameras cut to his new guest. There was a gasp from the studio audience, even though the alien had been in full view for five minutes. Now they could see the details of Shiir's face, the long snout, the fine scales around his watery yellow eyes and stiff catfish-whiskers. Their applause was timid.

Jack's human guest shifted uncomfortably, though his ministerial smile never left his face. Shiir dwarfed both of them, seven feet tall even when sitting down. With his hands gripping one scaly knee he looked like a monster from a children's book.

"Welcome to Earth, Shiir'ha'ash," said Jack, the name sticking in his throat like a bit of underdone potato.

"Thank you, Jack," replied the alien. The host caught a glimpse of rows of shark-teeth inside the Ra'ashet's mouth."

"Would you like to tell us a bit about your mission?"

Shiir nodded his elongate head. "We Ra'ashetani are a nomadic species," he began, "spending most of our lives travelling through space. I suppose you've all seen our spacecraft." (Murmurs from the audience: *How could we have missed it? It wrecked most of Hyde Park!*)

Jack just smiled and nodded, impressed by his guest's command of English and his perfect BBC accent. Shiir was saying, "For instance, damage to the ozone layer is characteristic of . . . *younger* civilizations. Now, we don't want to tell you how to run your planet," (laughter from the audience) "but we can help you to repair that sort of damage."

Jack's other guest broke in. "Mr Ha'sh and I have been discussing re-foresting the Amazon basin, as well as reversing the pollution in the Persian Gulf."

Shiir nodded enthusiastically. "Our species has had thousands of years' experience in terraforming. We're hoping that the exchange program will be fruitful for both parties."

The studio audience burst into applause. Jack grinned his approval into a camera. Christmas had come early, it seemed, for the human race and all its problems. And for those who hosted current affairs programmes. Visions of ratings graphs danced in his head.

When the applause died down, he asked, "What about our part of the deal? What are we giving you in return for your help?"

"Foodstuffs," said the other guest quickly. "We'll be providing Mr Ha'ash and his people with all sorts of Earth foods. They've got no use for our technology or our natural resources, but they're very interested in food."

Shiir smiled for the first time, displaying his shark-teeth.

"And on that thought, we'll take a break. Stay tuned for more alien thoughts from our new friend."

Applause, a cue, and a sudden flurry from the studio floor as the camera crew set up shots for the next segment. "Was I alright?" preened Shiir, combing his long whiskers with one delicate hand.

"Mr Ha'ash," said Jerry, "you were undoubtedly the best alien guest I've ever had." Shiir grinned again as the joke sunk in.

There was an awful sound, like a machine tearing loose from its pinnings. "What was that?" Jack looked around, wondering if a studio light was about to drop on his head. "Gerry, have we got a problem?"

The assistant floor manager was staring right at him – no, right *past* him, headphones gripped in one hand and mouth hanging open. Jack turned around.

"Props have gone completely bonkers this time," he said, gaping at the new arrival on the set. "Would somebody please tell me what aliens have got to do with Police Boxes?"

"What are you doing here?" said the man who came out of the Police Box.

"Gerrryyyy . . . . " Jack hissed through clenched teeth. But the newcomer just ignored him, hopping over the guest lounge to face Shiir'ha'ash.

"Well?" he said sharply.

"The exchange program – " began Shiir, looking confused. "Are you who I think you are?"

"They can't possibly understand the full terms of the agreement," said the little man. A security guard tried to take his arm, but he slapped the burly man's hand away like an impatient teacher. "Have you told them the whole deal?"

"Well, of course," protested the Ra'ashet. "Just ask – well, he's sitting right next to me!"

Jack felt like a spectator at a tennis match. "Excuse me," he said.

The little man turned to regard Jack's human guest. "Who was it going to be?" he asked sternly. "Which bit of surplus population? Kurdish refugees? Inner city street children? Whom did you have in mind?"

The accused opened and shut his mouth like a goldfish, trying not to squirm inside his pinstripe suit.

"Excuse me," said Jack.

The little man turned on him with such intensity that Jack jumped. "What do *you* want?"

"*What are you talking about?*" asked Jack helplessly.

"The Ra'ashetani are interested in food," said the stranger. "It's the one aspect of life they share with every species, so they've made it their basis for trading. And they're interested in every kind of food. Vegetables. Confectionery. Alcohol. Meat. *Especially* meat. *Every* kind of meat."

Brief, awkward pause.

"People?" said Jack.

"Am I understanding you correctly?" said Shiir, rising from his seat, pawing his whiskers like a frightened mouse. "These people are not autophagous?"

"Sometimes. Some cultures eat their enemies as a sign of triumph, some eat their dead as a sign of respect. But humans have never slaughtered humans specifically for food."

"Then I have been grossly misled," said Shiir. "I'll go now, sir."

"And so you should."

"Yes sir. Thank you, sir." The huge alien plucked a small green rod from behind his ear, did something to it, and vanished in a shower of sparkles.

"He'll have to go back to his ship," said the little man. "I don't expect the Ra'ashetani will stay in this system any longer than they have to. Well, time to go."

The stranger walked back to his (Police Box?) Jack realised for the first time that a girl was leaning in its doorway, watching the proceedings. She glanced at her watch. "One minute, fourteen seconds, Professor. I think that's a new record."

"Ha ha, very funny," he said, and went into the box.

"I say," said Jack, as the box faded out of existence.

Long, stunned silence.

"For goodness sake, Jack, we're back on the air in ten seconds!"

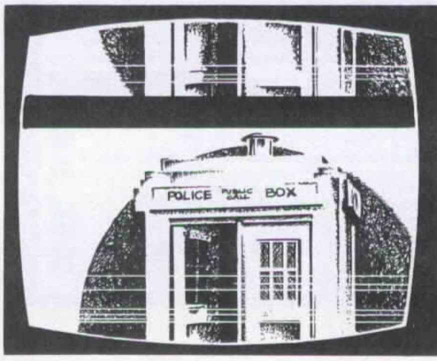
Jack realised he was literally on the edge of his seat. In a moment he had relaxed back into his comfortable position.

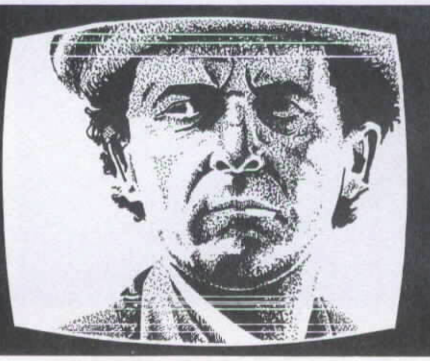
His remaining guest, however, had not.

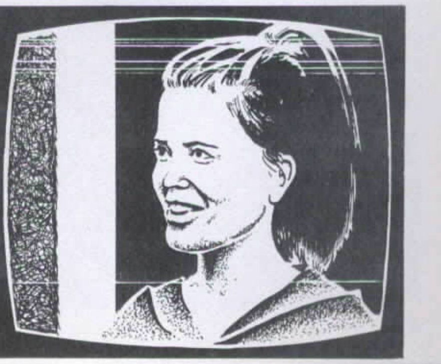
"We're on!" said Gerry, her voice skittering up an octave.

"Well, sir," said Jack, smiling toothily as he turned to his guest. "I think it's time we took some questions from the studio audience."

Kate Orman







What the Papers Said

"A zany Scot who used to make a living by stuffing ferrets up his trousers is the new Doctor Who," warned *The Sun* on 28th February 1987. "Unknown Sylvester McCoy is the shock choice for the role of the BBC's time-travelling doctor when the series returns this autumn. He takes over from Colin Baker, who was axed last year for criticising BBC1 controller Michael Grade's decision to shelve the long-running sci-fi adventure.

"McCoy, 43, beat hundreds of hopefuls for the role – including *Emmerdale Farm* star Frazer Hines, who once played the Doctor's assistant. Former doctor Jon Pertwee was also tipped to play the doctor again."

The Sun's Charles Catchpole, as if determined to make *Doctor Who* fans nationwide choke on their cornflakes, continued with some colourful highlights from Sylvester's career: "McCoy's first showbiz job was putting ferrets down his trousers and sticking 3 inch nails up his nose as he toured pubs and clubs in the Ken Campbell Road Show. McCoy – real name, Patrick Kent-Smith – was working in a theatre box office when Campbell spotted him. He says: 'It was a dream, looning around and being paid for it.'

"Bonnie Langford will again play Dr Who's assistant when filming starts next month."

As shooting began on Season Twenty-Four, Doctor Number Six found himself with time on his hands to contemplate his refusal of the BBC's offer of a mere four episodes in the new season. The imminent closure of his touring production of *Deathtrap* was about to leave him at a loose end. "The prospect of unemployment is casting a shadow over former *Dr Who* actor Colin Baker as he prepares to join umpteen thousand members of his profession 'resting' on the dole," reported *The Daily Express*.

"However, the philosophical Mr Baker was putting a brave face on things . . . After all, he explained, he's not inexperienced in such matters. He was left in a similar predicament when the popular *Dr Who* series was briefly axed by the BBC. 'It's an exciting job to be in,' he laughed. 'Here I am, two weeks away from unemployment, with two children, a wife and a mortgage.'"

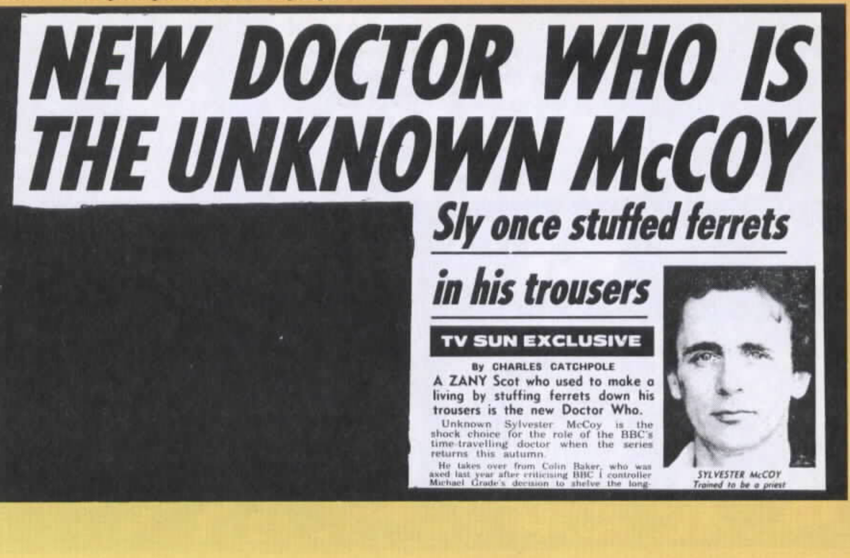
As Mr Baker hopefully awaited offers of work, the press and fans hopefully awaited a new-look *Doctor Who* and a new-look Doctor. Those that were also fans of Britain's best-loved soap opera were in for a shock. "After the Daleks, the Cybermen and The Master . . . Doctor Who Takes On The Street" revealed the *Daily Mirror*'s Jack Bell on 20th August. "Doctor Who faces his toughest ever enemy next month – the mighty monster from the north, *Coronation Street*. The old children's favourite is to be moved from its Saturday tea-time slot to Monday nights. And that means it's up against the full force of Bet Lynch and Co. *Doctor Who*, now with its seventh time lord, Sylvester McCoy, also faces a threat from the Beeb. BBC boss Michael Grade warned: 'The jury is still out on the show.'

"*Coronation Street* is TV's top programme after Mr Grade's own *EastEnders*, but he said: 'I'm more concerned about audience figures than the quality.'"

Shooting suffered a last-minute hiccup when Bonnie Langford decided against continuing as the TARDIS fitness freak. Her hastily-written departure left Sophie Aldred's Ace as the Doctor's sole travelling companion: "a streetwise London teenager whom he meets in an intergalactic milkshake bar.

"The doctor, played by relatively unknown Sylvester McCoy, runs across Ace in a three-part adventure called *Dragonfire*."

The new time slot for the new season's new Doctor may have added to the element of surprise, but to a seasoned television reviewer like Patrick Stoddart of *The Sunday Times* it was back to the old routine. "An annual media event as regular and ritualistic as the first cuckoo of spring has made its appearance," he yawned on 23rd August. "We have had the *Dr Who*



NEW DOCTOR WHO IS THE UNKNOWN McCOY

Sly once stuffed ferrets in his trousers

TV SUN EXCLUSIVE

By CHARLES CATCHPOLE

A ZANY Scot who used to make a living by stuffing ferrets down his trousers is the new Doctor Who.

Unknown Sylvester McCoy is the shock choice for the role of the BBC's time-travelling doctor when the series returns this autumn.

He takes over from Colin Baker, who was axed last year after criticising BBC 1 controller Michael Grade's decision to shelve the long-

SYLVESTER McCOY
Trained to be a priest

photocall, so autumn must be on the way. And about time too, after a summer in which good programmes have been as hard to find as sunny days. It remains to be seen whether the new *Who* will justify Michael Grade's decision not merely to bring him out of suspended animation, but to schedule the series against that other conqueror of time, space and credibility, *Coronation Street*, but at least the clash will give Monday nights a touch of spice, and we should all be grateful for that."

Unfortunately the London *Evening Standard* weren't grateful for anything remotely connected with the new season of *Doctor Who*. Jaci Stephen's review of *Time and the Rani* was unfortunately typical of the hostile reaction that would dog McCoy throughout his tenure as the Doctor. "Maybe I missed a few years but what happened to William Hartnell?" she asked on 8th September, betraying an alarming laxity towards her job as a professional television-watcher. "*Dr Who* returned for a new series last night with what I learn is No.7 in this putative line of Time Lords. Even in this regenerative form, this Sylvester McCoy bears not a smidgeon of resemblance to the white haired Lord of old and quite frankly I don't like it one little bit.

"I haven't met a great number of people to whom I could apply the phrase 'genius in thermodynamics' so I'm hardly in a position to judge whether the Doctor is telling the truth, but if geniuses of thermodynamics tell rotten jokes, have terrible dress sense and poke multi-coloured umbrellas in your eyeball, then it must be assumed that he is."

For someone who apparently hadn't seen the programme since Hartnell's departure in 1966, Ms Stephen caught on pretty fast. "The Doctor arrived in the usual blue box – the TARDIS – an object whose symbolic significance had, until yesterday, escaped me. The TARDIS, you see, represents primeaval urge, the one constant in a changing world though the flesh wilteth (alas poor William and Jon and Tom etc. etc.) the great blue womb continues to bear fruit generation after generation.

"Meanwhile back on the planet Lakertya, the evil Rani (Kate O'Mara) instructed her evil minions: 'Leave the girl, it's the man I want.' A woman after my own heart. Rani has taken on the identity of Melanie (Bonny Langford) the Doctor's assistant, though why anyone on their right mind would actually choose to inflict this role upon themselves is quite beyond comprehension.

"*Doctor Who* is a programme that has always terrified me, an emotion that has not diminished with age. It is the prime cause, I am certain, of most children's psychological problems and in view of this should be banned instantly."

The Standard's reasoned and constructive appraisal followed in the wake of *The Times*' tepid reaction to *Time and the Rani* the day before. "I have seen the future." prophesied Chris Petit. "Outdoors it all looks like a stone quarry near Reading, and inside like a gas showroom. Yes, *Doctor Who* is back. Part of its enduring appeal is, I suppose, that no show about the future has looked less, well, futuristic.

"This new Doctor, the seventh, is Sylvester McCoy, a thin man's version of Robert Morley. Given such surroundings, it is hard for the actors not to camp it up, and McCoy, Kate O'Mara and Bonnie Langford duly oblige, delivering their lines with all the gusto of pantomime."

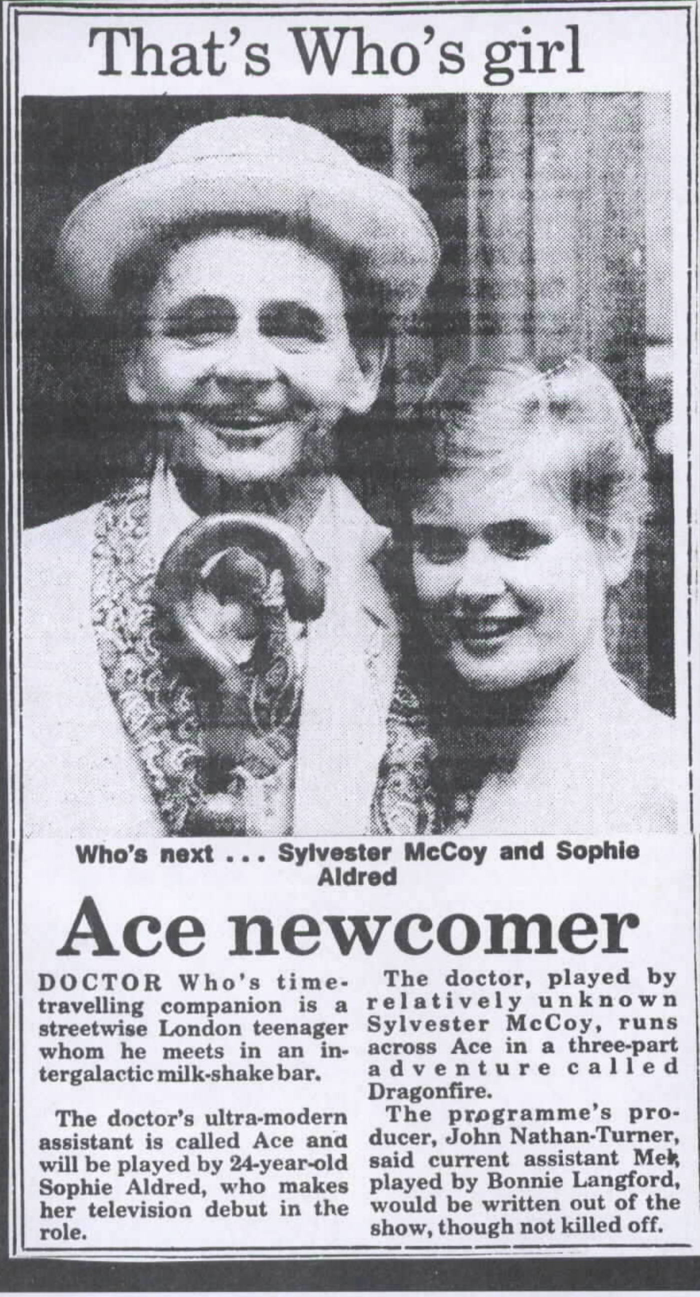
The Scotsman's veteran reporter Stanley Eveling then became the latest in a growing line of journalists to abandon their support for the much-maligned Time Lord. "The BBC must be fed up with *Dr Who*," he wrote on 17th September. "It is known that he has his head almost on the chopping block and if anything can behead it, it is the manner in which the new story has now got itself off on the wrong foot. All Dr Whos so far have had a kind of pleasing warmth about them, a kind of whimsical wit, a child-like knowingness. This latest looks a bit like something that had crept in from outer space and going with depressingly mean features and a grating voice, there is a diologue to match."

The return of Charles Catchpole, this time writing in 20th September's *News of the World*, was, unsurprisingly, not to congratulate the programme on its rebirth. "Love the special effects in the new-look *Doctor Who*." he enthused. "Sticking Bonnie Langford in a plastic bubble and bouncing her around a slate quarry is no more than she deserves. Leg-warmers indeed! How far back in time can you go?

"The Doctor's condition has declined steadily since Tom Baker hung up his scarf. Now it's critical. But the show could still die with dignity if the new Doctor wasn't a pint-sized pranny, for ever falling over his new feet. Sylvester McCoy, with his silly straw hat and buck-toothed grin, is like a bad comedian on an end-of-the-pier-show.

"After failing to jump-start the TARDIS, the unreal McCoy twittered: 'This doesn't bode well for my seventh persona!' You said it, chum."

A sorely-missed voice in favour of the show, and Sylvester's Doctor, came from youth television producer Janet Street-Porter. Writing for *Today* on 9th September, she overcame her initial reservations to re-acquaint herself with an old friend. "I



That's Who's girl

Who's next . . . Sylvester McCoy and Sophie Aldred

Ace newcomer

DOCTOR Who's time-travelling companion is a streetwise London teenager whom he meets in an intergalactic milk-shake bar.

The doctor's ultra-modern assistant is called Ace and will be played by 24-year-old Sophie Aldred, who makes her television debut in the role.

The doctor, played by relatively unknown Sylvester McCoy, runs across Ace in a three-part adventure called Dragonfire.

The programme's producer, John Nathan-Turner, said current assistant Mel, played by Bonnie Langford, would be written out of the show, though not killed off.

had a moment of panic when I saw nasty chrome computer lettering at the start, but luckily this was the only bit of high-tech we had to endure for the next 25 minutes. Sylvester McCoy sported the regulation dotty gear and spent a whole scene wondering what to change into next. Bonnie Langford looked like she'd been dressed at C & A circa 1975, but actually she always looks as if she's in a time warp.

"Rani/Kate got to wear the lurex gear that's always dished out to Evil Ones in outer space, and her lackeys looked like refugees from Sigue Sigue Sputnik, with yellow faces and masses of fake hair made from some left-over goatskin rugs.

"The new series is firmly in peak viewing, positioned opposite *Coronation Street* and boasts trendy titles and a new version of that famous theme tune.

"The charm of *Doctor Who* lies in the way everyone takes it very seriously and acts their hearts out. We all know they're standing in a studio in Shepherd's Bush or whatever, and the planet outside is really a quarry in the west country, but no matter.

"Dr Who's opponents are all as timeless as his setting. They all inhabit some goon-like world that is totally English and eccentric. Language and jargon is what glues all the various escapades together; the microchip has no place in this fake-fur and Dylon kingdom presided over by varying Doctors and their piping young assistants."

Unfortunately, it seemed Ms Street-Porter was out on her own. If the opinions of Andrew Beech were at all representative it seemed there was little appreciation left in *Doctor Who*'s official fan society. "I myself am a respectable 28-year-old solicitor," wrote Mr Beech proudly in *The Daily Mail* of 12th September. "Barristers, chartered accountants, doctors, company directors and computer systems analysts are among my fellow fans.

"The pantomime antics now being witnessed by viewers on Monday evenings (BBC1) are bound to trigger further debate among us on a topic which Director of Programmes Michael Grade brought sharply into focus two-and-a-half years ago – the present state of *Doctor Who*.

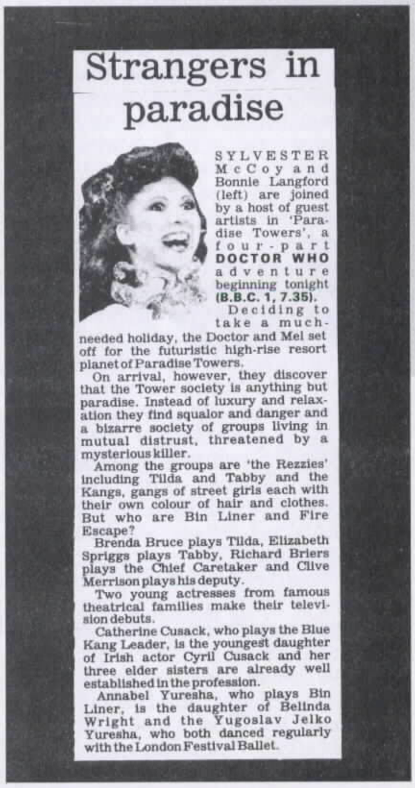
"For me, in spite of one or two moments when Sylvester McCoy showed the glimmerings of a believable performance, the sight of the Doctor grinning inanely, prancing and doing pratfalls over non-existent obstacles, uttering lines such as 'absence makes the nose grow longer' and 'fit as a banjo' and generally making a cheap joke of the role, does not inspire confidence.

"As co-ordinator of the DWAS, it is difficult to represent the views of a society which is divided. There are those (usually the under-20s) who enjoy the bright colours, the starry cast and the glitzy 'production values' which the show now embraces. But others believe that there is something radically wrong with a show which 24 years ago had something indefinable, but sufficiently attractive to capture the hearts and imaginations of the British public."

Mr Beech continued his denunciation by berating the quality of recent casting: "Fatal errors have also been made in the casting of the lead role. Successful though the Tom Baker Doctor was, it was a mistake to keep him in the role for seven years – he was a tough act to follow. It was an even bigger mistake to attempt to replace him with a watered-down character played by Peter Davison – tagged 'the Wet Vet in Space'. In his time, the Doctor degenerated into a kind of juvenile public school Biggles. Both Colin Baker and Sylvester McCoy have continued a tendency to 'ham it up'.

"And why bring back the same production team after an 18 month break? After eight years, no television producer can bring new enthusiasm and a fresh eye to *Doctor Who*. It was surely time for new blood.

"Whether through the short-sighted



Strangers in paradise

SYLVESTER McCoy and Bonnie Langford (left) are joined by a host of guest artists in 'Paradise Towers', a four-part **DOCTOR WHO** adventure beginning tonight **(B.B.C. 1, 7.35).**

Deciding to take a much-needed holiday, the Doctor and Mel set off for the futuristic high-rise resort planet of Paradise Towers.

On arrival, however, they discover that the Tower society is anything but paradise. Instead of luxury and relaxation they find squalor and danger and a bizarre society of groups living in mutual distrust, threatened by a mysterious killer.

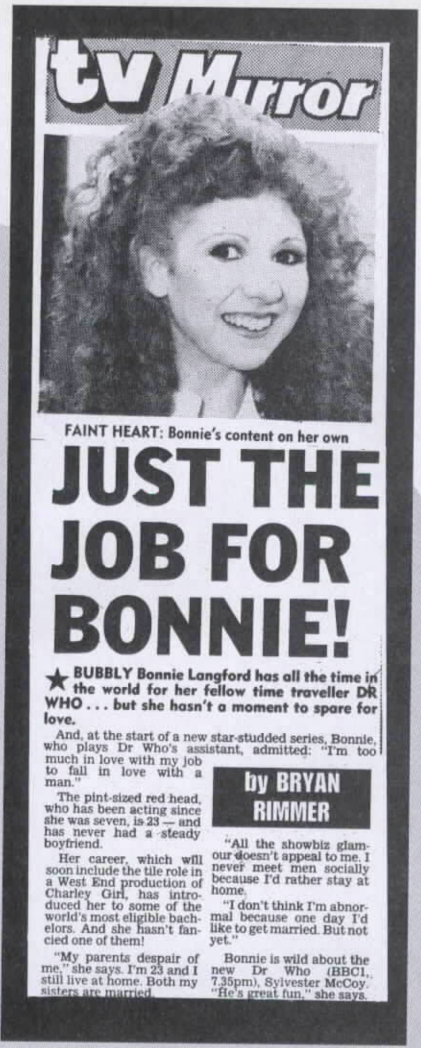
Among the groups are 'the Rezzies' including Tilda and Tabby and the Kangs, gangs of street girls each with their own colour of hair and clothes. But who are Bin Liner and Fire Escape?

Brenda Bruce plays Tilda, Elizabeth Spriggs plays Tabby, Richard Briers plays the Chief Caretaker and Clive Merrison plays his deputy.

Two young actresses from famous theatrical families make their television debuts.

Catherine Cusack, who plays the Blue Kang Leader, is the youngest daughter of Irish actor Cyril Cusack and her three elder sisters are already well established in the profession.

Annabel Yuresha, who plays Bin Liner, is the daughter of Belinda Wright and the Yugoslav Jelko Yuresha, who both danced regularly with the London Festival Ballet.



tv Mirror

FAINT HEART: Bonnie's content on her own

JUST THE JOB FOR BONNIE!

★ BUBBLY Bonnie Langford has all the time in the world for her fellow time traveller DR WHO . . . but she hasn't a moment to spare for love.

And, at the start of a new star-studded series, Bonnie, who plays Dr Who's assistant, admitted: "I'm too much in love with my job to fall in love with a man."

by BRYAN RIMMER

The pint-sized red head, who has been acting since she was seven, is 23 — and has never had a steady boyfriend.

Her career, which will soon include the tile role in a West End production of Charley Girl, has introduced her to some of the world's most eligible bachelors. And she hasn't fancied one of them!

"My parents despair of me," she says. I'm 23 and I still live at home. Both my sisters are married.

"All the showbiz glamour doesn't appeal to me. I never meet men socially because I'd rather stay at home.

"I don't think I'm abnormal because one day I'd like to get married. But not yet."

Bonnie is wild about the new Dr Who (BBC1, 7.35pm), Sylvester McCoy. "He's great fun," she says.

ineptitude of of the planners or the excesses of the production team, *Doctor Who* (as a *popular* television show) is slowly but surely being killed."

The press continued to step aside for fans eager to criticise the allegedly declining Doctor. On 19th November, The London *Evening Standard*'s Steve Clarke reported that "Angry *Dr Who* fans have written to the BBC demanding changes to stop its 'alarming decline.'

"A letter from Mr Gary Levy, editor of the *Dr Who* fan magazine, *D.W.Bulletin*, claims the current series of the long-running programme is 'the most appallingly produced ever.' And an article in the magazine's November edition attacks *Dr Who* producer John Nathan-Turner for turning the show into a 'pantomime.' Its author, record producer Ian Levine, says Mr Nathan-Turner has turned a credible drama programme into light entertainment. He wants him sacked. Mr Levine said: 'The BBC has betrayed Sydney Newman's original concept and all the care lavished on the show in its first 18 years by dedicated producers, actors and directors. Perhaps it is now beyond repair.'"

Sydney Newman would doubtless have argued that his original concept for the show had in fact been betrayed before Christmas 1963. As Steve Clarke reported, some fans at least were staying loyal. "A member of the *Dr Who* Appreciation Society said the current series, introducing Sylvester McCoy as the Time Lord, is 'the best *Dr Who* for a long time. Sylvester McCoy has brought the fun back without turning it into a light-hearted romp. It's become drama again.'

"The BBC has made no secret that the programme is still very much on trial. But a new series, again starring Sylvester McCoy and produced John Nathan-Turner, is in the pipeline for next autumn."

Meanwhile, the most savagely criticised season of *Doctor Who* continued. The third of its four stories, *Delta and the Bannermen*, was again received badly. "The new adventure which started yesterday, currently stuck in a 1950's holiday camp, is desperately antiseptic and cleaned-up." grumbled *The Times*' William Holmes on 3rd November. John Russell, writing in *The Sunday Express* five days later, was even less charitable: "The long-running sci-fi pantomime is now so clearly hard up that comedians like Ken Dodd have been pressed into service . . . Many former *Doctor Who* enthusiasts, including this one, now feel that events in the BBC gravel pit are of little interest."

"As an agnostic in these matters," claimed W.Stephen Gilbert in *The Independent* of 23rd November, "I speak as I find. McCoy is one of my favourite actors, but he's a brilliant gadfly and that's not what the doctor ordered. Because he lacks authority, the doc seems peripheral to the action. Nathan-Turner needs to look for a player with presence and weight, perhaps literally. But the tone is all wrong too. Like a Seventies Hollywood spoof of a Thirties Hollywood musical, it has become knowingly camp, larking with its own past rather than reverencing it."

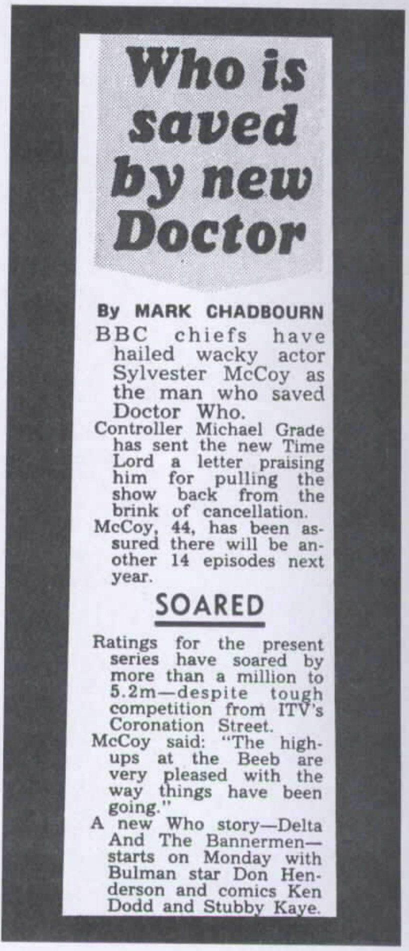
The occasion of the show's twenty-fourth anniversary was similarly no cause for celebration at *Today*. Penny Wark cancelled the party: "The irrepressible Doctor Who bounds into his 150th intergalactic adventure tonight in a valiant attempt to convince his foes there is life in the TARDIS yet. It is episode 670 of the show which captivated children in the Sixties and Seventies, scared Michael Grade in the Eighties and, most recently, horrified its fans.

"In tonight's adventure the Doctor faces an enemy with a temperature of minus 193 degrees centigrade. Will he exterminate the Doctor? Or will Bet Lynch get there first?"

The year's unusually high quota of *Doctor Who* programme reviews was seen out by Charles Spencer of *The Daily Telegraph*. On 24th November he posed the question "Doctor Who's darkest hour?" and gave a run down of the year's discord, along the way dismissing Ian Levine. "Hell hath no fury like an overgrown schoolboy scorned," he quipped. He was thankfully more complimentary about the show than its dissenters. "Sylvester McCoy is an appealing Doctor, with a genuine sense of wonder and a nice line in irony, though he could possibly do with a little less whimsy and a shade more authority. The winsome Bonnie Langford may not be everyone's dish of Angel Delight as his sidekick but she produces a terrific scream when confronted by monsters, and that, surely, is the essential prerequisite of any of the Doctor's female travelling companions.

"Some of the jokes are a bit self-conscious, some of the acting as iffy as ever, and I suppose there's no point denying that the thrill-count is lower than it used to be. But I find myself warming to the idea of *Doctor Who* as a slightly camp interstellar variety show and indeed enjoyed the first episode of *Dragonfire* so much that I immediately reran the video. I may be a lone voice but I for one am perfectly sincere in wishing the present Doctor Who many happy returns."

This rare compliment could not disguise the depressing underlying trend – for the first time in twenty-four years, the show could no longer rely on the support of any national newspapers. For the first time, even *Doctor Who* fandom was publicly voicing unprecedented levels of criticism. It seemed that the press and enthusiasts alike were joining in a concerted effort to not only criticise *Doctor Who* but drive it off the air.



Who is saved by new Doctor

By MARK CHADBOURN

BBC chiefs have hailed wacky actor Sylvester McCoy as the man who saved Doctor Who.

Controller Michael Grade has sent the new Time Lord a letter praising him for pulling the show back from the brink of cancellation.

McCoy, 44, has been assured there will be another 14 episodes next year.

SOARED

Ratings for the present series have soared by more than a million to 5.2m—despite tough competition from ITV's Coronation Street.

McCoy said: "The high-ups at the Beeb are very pleased with the way things have been going."

A new Who story—Delta And The Bannermen—starts on Monday with Bulman star Don Henderson and comics Ken Dodd and Stubby Kaye.

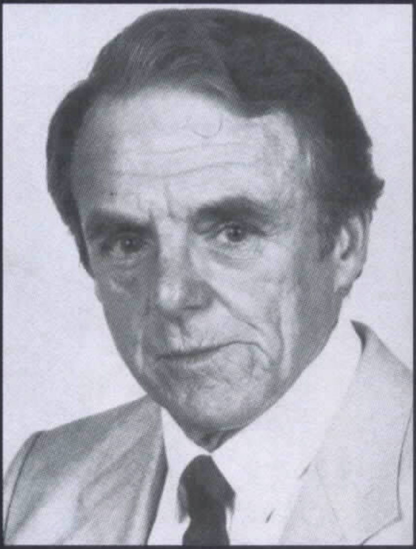
To give those indulging in this public mockery the benefit of the doubt, it could be argued that some of them at least were taking a calculated gamble. Surely the minimal chance of the programme's cancellation was worth risking if it meant their favourite show would be improved? Unfortunately the institution was already on thin ice and falling ratings placed the programme's once guaranteed future in jeopardy. The perceived wisdom of such widespread criticism would ultimately filter through to those with the power to call the critics' bluff.

Marcus Hearn

N.B. All inaccuracies in quoted passages are reproduced directly from the original reports.

Acting the Part

The recent soundtrack release of 1968's *Fury from the Deep* has provided a new audience with a tantalising taste of the Doctor's struggle with the parasitic seaweed creature. Toby Hadoke asked John Abineri and Victor Maddern, in his final interview before his untimely death, about the pictures we're still missing.



The late Victor Maddern.

VICTOR MADDERN

Victor Maddern broke into acting after training at RADA and being spotted by the famous film producers, the Boulting Brothers, who gave him a cameo part in *Seven Days to Noon*. He went on to appear in over two-hundred films including *I'm Alright Jack* and similar comedies, *Dunkirk* and countless other war films and many more. He became one of the long list of film actors who appeared in Season Five of *Doctor Who* (George Pastell, Bernard Bresslaw, Bill Kerr were others) when he was employed to portray the paranoid controller Robson in *Fury from the Deep*.

"I remember Hugh David telephoning me at home and telling me in a very excited way about the script he had been given and asked to direct. He assured me that it was unique in its way and he was so genuinely enthusiastic that I had no choice but to want to join him. We had never met before so it was an added joy to find that he was one of the nicest and most pleasant people one could possibly wish to meet."

Most of Victor's memories tended to relate to the filming which took place in Margate, on the beaches and in a disused fort which was used to represent one of the oil rigs. This involved the actors staying in a local hotel for the duration of the film work. "I went down to the south coast on a very wintery Sunday afternoon and booked into the hotel," Victor remembered. "In the lounge that evening I saw a face I thought I recognised. The owner of the face greeted me and we dined and drank together all evening with me not having the slightest idea who he was. During the probing that went on I discovered that we both shared the same birthday. He said that he was very often in my home area and I invited him to drop in any time he was over our way. I didn't discover the significance of that invitation for some time.

"When we finished filming on location, the familiar face I had got to know as the owner of the helicopter company told me that one of his big helicopters would be used for filming at Brands Hatch on the afternoon of our joint birthday and he would indeed 'drop in' on my wife and me in our home in South Oakenden after filming. He would be bringing Debbie Watling, Frazer Hines and Susan George (Frazer's then girlfriend). Yes, it did all happen!"

The helicopter was used by the Doctor and Jamie in their attempt to stop Robson abducting Victoria. Troughton himself was not keen to go up in the helicopter, and all the scenes which required this were filmed with the engine on and the propellers whirring but the machine still on the ground. Victor recalled that Patrick Troughton wasn't the only one with worries: "The film was an expensive project and when one is involved with an expensive production you tend to develop more nerves and tension, because of the extra responsibility you carry.

"I have learned long since that other people involved with a film production also get nerves. It had also happened to the helicopter pilot who had to give Hugh David the film material footage for him to cut together 'the impossible'. The helicopter was called to do a 'loop-the-loop'. You probably know that this cannot be done. The pilot was asked to do all sorts of twists and turns to allow Hugh to do tricks in the cutting room. The night before the stunts were to be performed the pilot had a few drinks! Apart from swinging from a chandelier in the hotel lounge, he did a hand stand and walked round, pausing only occasionally to drink and eat empty glasses of vodka! I thought at the time that the science-fiction was getting to me."

Fortunately, all Victor Maddern's memories of the story were happy ones. "When you get older you realise your brain computer has only recorded the things it can cope with: it has the ability to block out the unpleasant things in life. So it was with this science-fiction film. I partly remember the day in the studio before the final recording on the evening of the second day. It was *the* most technically complicated show that I had ever been involved in. Hugh David had a tremendous ability to cope with complications like that."

Victor himself was involved in some of the most difficult scenes of the story, particularly those involving the large amount of foam which represented the weed creature. "The only vivid memory I have about the foam is being at Ealing Studios with the special effects team and being assured by them that no harm would come to me. I was in some kind of large tank and the special foam came creeping along in a frighteningly absorbing kind of way. Get in a bubble bath and try to duck your head beneath the bubbles and you will get a slight idea of what I mean!"

He also spoke very highly of his colleagues on the serial, who helped to make his only *Doctor Who* appearance very happy. "I remember very well the production crew and cast: the helicopter owner

Deborah Watling as Victoria, Patrick Troughton as the Doctor and Frazer Hines as Jamie steel themselves for a new underwater menace. *Fury from the Deep*. Photo © BBC.

Patrick Troughton as the Doctor and Frazer Hines as Jamie on location in Margate in January 1968. *Fury from the Deep.* Photo © BBC.

and pilot, the hotel, the studio and church hall rehearsal rooms. I remember Frazer Hines bringing a portable television to rehearsal because at that time he was fascinated by horse racing and would not miss any transmission. I remember lovely petite Debbie Watling and Patrick Troughton playing wicked, saucy jokes."

Fury from the Deep is now generally regarded as a classic example of fine *Doctor Who* – something of which Victor was very aware. "The film must have been unique in its way because it is the one performance people stop me in the street about – even to this day. I have been caught unaware on many occasions because people remember more about the grizzly bits than I do."

As well as acting, Victor Maddern had many more strings to his bow, including Talking Point, his Studio of Communication which is attended by actors, politicians and indeed anyone who needs confidence with public speaking. He produced his first LP in 1979, invented a tape cassette dog in 1982 and also founded Scripts Limited. With such a busy schedule and so many achievements, it was gratifying to find that he was able to share his memories of work he did over twenty years ago with such enthusiasm.

JOHN ABINERI

The appearance of John Abineri as van Lutyens in *Fury from the Deep* was the first of his four leading guest roles in the show. We have seen him as the crazed but ultimately tragic General Carrington in *The Ambassadors of Death*, as the unlucky Railton in *Death to the Daleks*, and most recently as the completely green Ranquin in *The Power of Kroll*. He is rarely off our screens, and his many television roles include parts in *The Last of the Mohicans*, *Blake's 7*, *Forever Green* and *Bergerac*, as well as being a regular in *Robin of Sherwood* and the final two seasons of *Survivors*.

John agrees that speaking several languages fluently may have helped him master playing a foreign role and the accent required to make him seem an authentic Dutchman. Another contributory factor to his casting may have been a useful old acquaintance. "I worked with Hugh David when I was an actor with a series at Granada television. Maybe that's how I got the job."

He automatically felt at home with the cast because he already knew most of them: "I worked with Vic Maddern a lot and visited his home frequently – great fellow. I counted Pat Troughton among my friends and had worked with him on Richard Greene's *Robin Hood* some years before. Frazer Hines was a man after my heart, a card player and gambler with a genuine love of the country. I caught up with him again on *Emmerdale* by which time he owned race horses and we went to Plumpton and he warned me not to back his horse which was running there. I have been a great friend of the Watling family for many years and worked with Jack again quite recently."

The complex nature of *Fury from the Deep* was less of a problem for the actors than the production team, who of course had to cope with the technical requirements of the script. "We, the actors, were products of the fortnightly and weekly repertory system in the theatre, and accustomed to working at top speed. The difficult scenes were shot at Ealing and slotted in as telecine as far as I remember."

One of these difficult scenes was also one of the most frightening, and one which Abineri particularly remembers because it was the scene in which his character was absorbed by the weed while confirming his suspicions about the danger posed to the base. "The way it was shot was quite dangerous to me personally. I was standing on a platform about thirty feet up and the special effects man (Peter Day), who was wonderful, had arranged a thirty foot chimney of foam kept at the required level by an engine at the bottom which must have produced hot air. I stood conveniently close to the chimney of foam. The cameraman was at my level on an arm. At a given signal the seaweed emerged from the foam and, while my attention was elsewhere, passed between my open legs, and still remorselessly travelled silently upwards, wrapping itself around my waist at which point I noticed it and began to scream and struggle towards my telephone. But in vain. I was drawn slithering and struggling to the brink of the 'chimney' of foam. My instructions from Hugh David – an excellent actor himself – were to hold on to my position on the brink for as long as was reasonable. Then at the very last moment I had to find my foot with a very small wooden platform, about twelve inches square and about a yard below the surface of the foam, and eventually stand on it and, struggling against the weed, kneel. Then he would cut. We did it two or three times and it was only afterwards that I began to imagine what would have happened had I missed the platform with my foot!"

Despite the danger, there must have been moments of fun on the show. "I do remember that Pat Troughton was mad on oil painting and had an easel set up for himself in the rehearsal room and would pretend great irritation at being called away from his real vocation to do a scene."

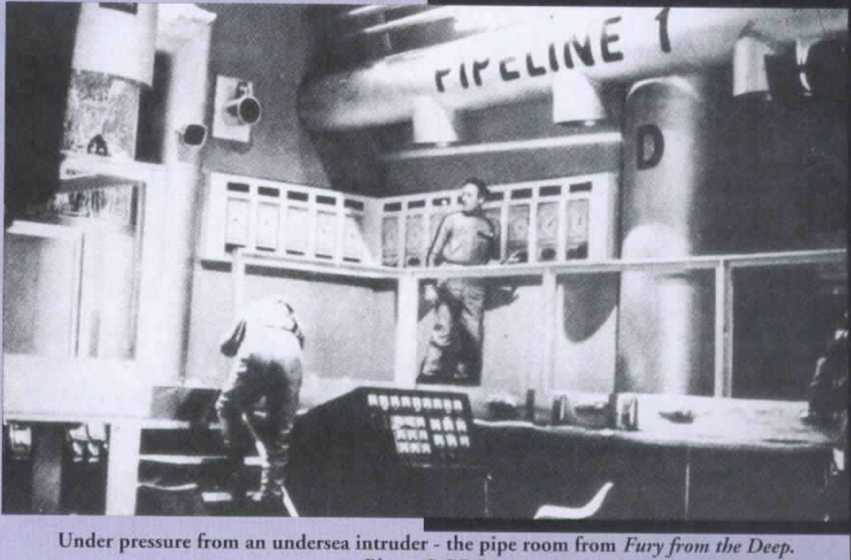
His reaction to the news that the story no longer exists in the BBC Archives is one which many *Doctor Who* enthusiasts will identify with. "It is particularly annoying that the BBC should have chosen to wipe that story because it depended so much on the outstanding work of the visual effects department and they did a miraculous job in the time available."

John is aware of the story's importance in the show's history. "I thought the script was good. I remember the story was great because of its intrusion into the life of everyday people. The story was a classic, without a doubt."

He draws attention to the universality of *Doctor Who*'s appeal by saying "my children adored it and most of them have become actors. It's also an adult programme as can be deduced from its present cult following in the States."

Of his other appearances in the programme he says, "the most hilarious shoot was with Tom Baker when I was King of the Swampies. I have dined out on that shoot many a time. It was also a joy to work with Jon Pertwee – what a lovely funny man!

"I'd certainly appear in *Doctor Who* again . . . again and again." ❖



Under pressure from an undersea intruder - the pipe room from *Fury from the Deep.* Photo © BBC.

Prelude

The DIMENSION RIDERS

The security systems of the Panatropic Net slammed into action as soon as the intruder was pinpointed.

It was almost as if he knew the system from within. As if he had created it himself, in fact. And then he just walked in, leaving the inoculation programs powerless.

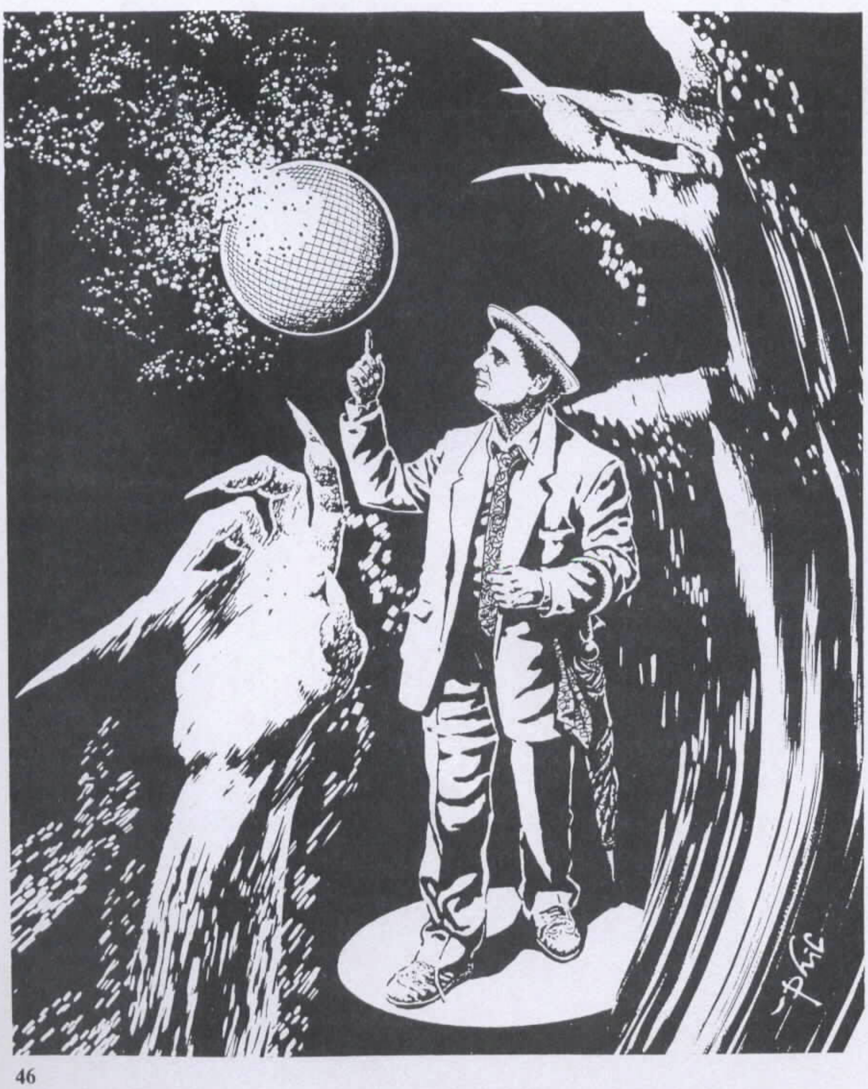
The portal opened in front of him, a bleached white. With his umbrella held before him like a shield, he waltzed through. He raised his hat at the two banks of protectors. Their holographic helmets and stasers glinted in the moonlight.

"Can't have you hanging around," he said, and made a couple of adjustments to the space around him, creating an access tunnel.

A dark space opened before him, outlined by neatly-pixelled rows of blank white lockers. The linear search had already found the one he was looking for, and he rapped on it with his umbrella, initiating a pre-programmed operation. The globe of data, like an iridescent beachball, floated out for him, and he caught it in one hand.

He recognised the data, and so he should have done, as most of it pertained to him. What he was doing was strictly forbidden by the Time Lords, but he hadn't got where he was today by listening to them.

"You're more trouble than you're worth," he said to the globe. "Time to leave."



Something resisted. Claws of red and green light, shooting from the locker, tried to pull the treasure back in. But he glowered at them with his dark eyes.

"No," he said. "Mine now." He closed his eyes. "Escape," he ordered the globe.

It pulsed once from within and then split open, pixels scattering into infinity.

The intruder gave a satisfied nod, and tapped on the door of the locker once more. It flipped shut.

"Destructive reading," he muttered to himself. "Almost as bad as book-burning." Interfacing again, he closed his eyes, programmed the release codes. "Still," he said, and his words hung in the air like clouds. "All in a good cause."

They had only got the deflectors working when they were three hemi-traks from Lightbase.

Captain Romulus Terrin was not a man who objected overtly to an interruption of his routine – he liked to think he had a flexible mind, after all. But as the *Icarus* had lifted itself from the pad, to the accompaniment of an almost constant chatter of reports from the intent TechnOps, he was in little doubt that there were a dozen Survey Ships in dock which were better equipped for space.

He fielded the reports as best he could. Deflectors eighty per cent operative. Weaponry at standby capacity. Terrin didn't need anybody to tell him about the lighting. It was enough to hear the clapping and cheering when it kicked into full power, and Gessner slid out from under the console with a modest shrug. Terrin nodded at the young TechnOp, to show that his efforts were appreciated.

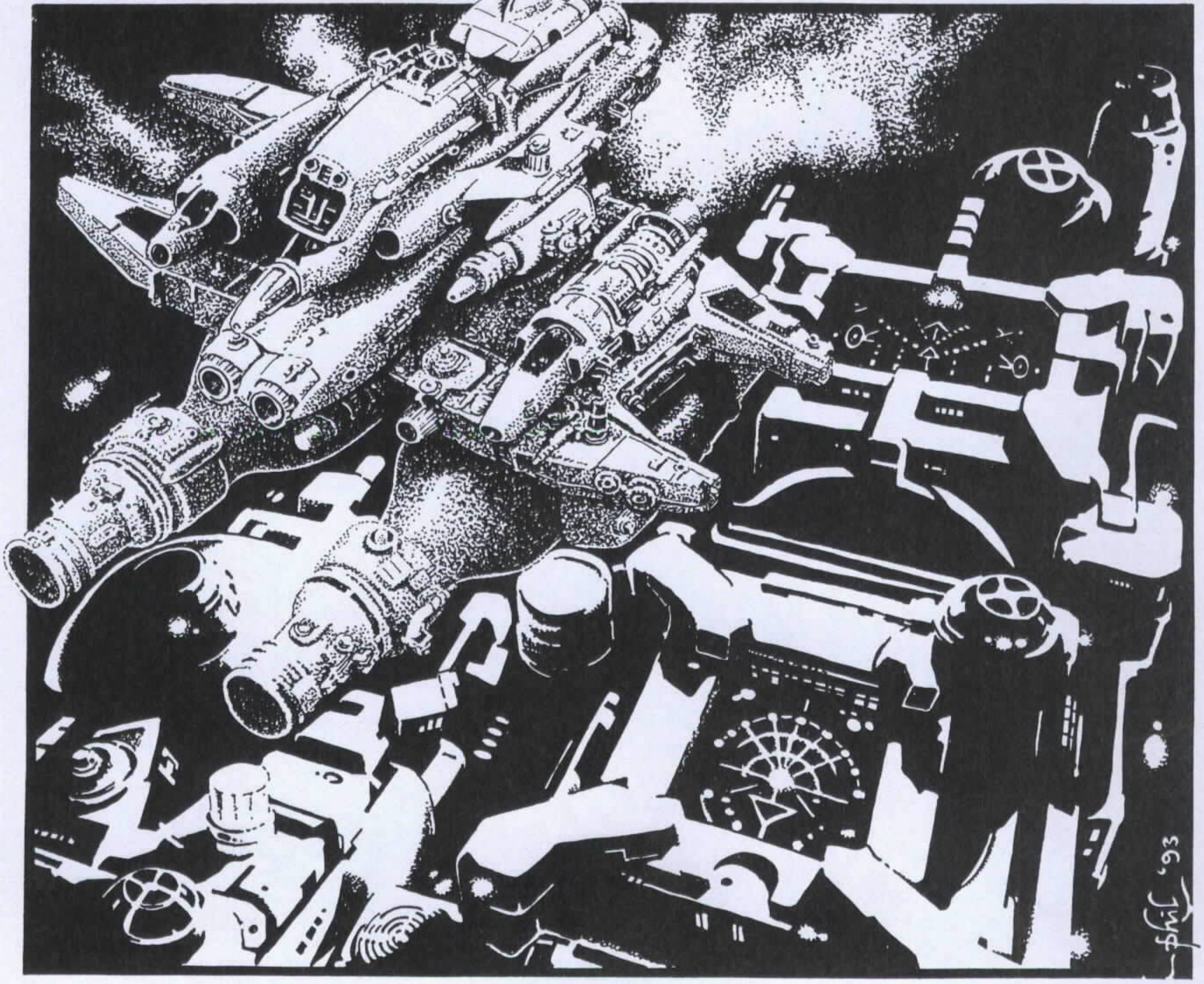
"Why us?" said Darius Chaynor. He was thinking aloud.

Terrin glanced at his slim, tanned Second Officer. "Haven't you heard, Mr Chaynor? We're renowned for troubleshooting. There's trouble, they send us in, we get shot."

A ripple of laughter went round the low, compact Bridge. The joke was appreciated even by those who had heard it before, which was pretty much everyone now that this mission was nearly over.

Nearly over. One last investigation for the Terran Survey Ship. The mysterious silence from Station Q4, the major strategic and scientific base on the edge of the Spiral Arm, had continued despite the sending of a reconnaissance team. The authorities on Lightbase, last outpost before the Station, were ever mindful of back-up, and they wanted the *Icarus* up and running. Nobody liked pessimism, but the team ought to have called in by now. In space, people didn't keep quiet when things were going fine. They made sure they told you about it, because that made everybody happy. Lightbase had assigned the Icarus because of the experience of the crew and their proven aptitude to work as a team and to get results. That was what Captain Terrin had been told.

Terrin noticed that Quallem didn't spare a smile. The girl was intent on her scanner, and all he could see was the back of her head, her ringlets a deep orange under the lights. He worried about First Officer Quallem sometimes.



Had done, ever since the Academy. That was a long time ago, and some of it was best forgotten.

"Attaining EV," said the pilot.

"On our way, people," Terrin said, to no-one in particular. "And remember, we're discreet. The ways of gentleness and the paths of peace."

He saw Listrelle Quallem's head half-turn towards him, as if she were about to say something, but she seemed to decide against it. Terrin decided she was probably trying to contextualise his last remark, for the Captain's twentieth century quotations were sometimes lost on his crew. He usually didn't mind too much.

The Sciences or the Arts? That had been James Edwin Rafferty's difficult choice, for he was equally proficient in both at Harrow, and loved the East German novel as much as quantum theory. In the end, science had won, and the eager astrophysics graduate had finally risen to fill Oxford University's newest post, that of Professor of Extra-Terrestrial Studies. He took care, though, to keep his bookshelves and his wine cellar as well-stocked as his diskettes, for James Rafferty was a man of culture, a man of refinement. He was a widower now, with a long, tanned face below a crisp array of silvering hair, still an impressive man for many women of all ages. His voice encompassed words like honey on freshly-toasted bread, rode language with the grace of a swallow in flight.

He also happened to be a long-standing friend of the Doctor.

He had found the note in his pigeon-hole after returning from a seminar one Thursday afternoon. It looked as if it had been there some time, for it was dusty and creased, and the typing on the page had faded to brown – and yet he swore that his pigeon-hole had been empty at lunchtime the previous day. With his glasses in place, Professor Rafferty had read the note before going into the Senior Common Room.

It said: "Will arrive tomorrow with friends, all being well. Report anything unusual. Regards – the Doctor."

James felt a shiver of fear and excitement. He had seen and heard things of which his colleagues knew nothing. Now, as he sat there with them, making small talk about Faculty dinners and taking care to pass the port in the right direction, he wondered what was going to happen tomorrow.

For the Doctor, in James's experience, rarely brought calm in his wake.

Daniel Blythe

Doctor Who -
The New Adventures:
The Dimension Riders
Written by
Daniel Blythe
with a cover by
Jeff Cummins.
Published by
Virgin/*Doctor Who* Books on
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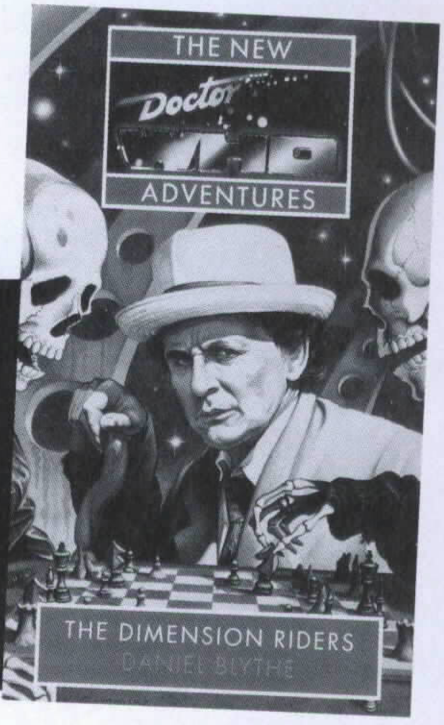


SHELF LIFE

Craig Hinton spins the wheel of justice on the latest *Doctor Who* videos and literature – all the verdicts on the monsters that just wouldn't let it lie.

Well, it's November 1993, the Thirtieth Anniversary of *Doctor Who*. And, in some parallel space-time continuum, fans are sitting down to watch an Anniversary Special on television. We'll have to be satisfied with a brace of video releases, a *New Adventures* novel, and a couple of other items of interest.

With a future as a television programme still unknown, *Doctor Who* has found a worthy home with Virgin's *New Adventures* series. This month's book is the second of their *Alternative Universe* cycle: Daniel Blythe's *The Dimension Riders*. Having failed to defeat the Doctor by stranding him in a universe where the Silurians won (*Blood Heat*), the mysterious enemy is trying another tactic. By changing something important in the distant history of the Time Lords, an ancient horror from the depths of the Matrix has been released upon the cosmos. And its apotheosis depends on the Doctor's TARDIS.

Discovering evidence of interference in time, the Doctor and Ace head towards the twenty-fourth century, leaving Bernice in the company of Professor James Rafferty, head of Extra-Terrestrial Studies at Oxford. The TARDIS, still settling down after being "reborn" in *Blood Heat*, materialises on a space station that appears to have been ravaged by time itself. When the inevitable survey ship arrives to check out the space station, the Doctor and Ace are met by the usual measure of distrust – until the Time Soldiers attack, bearing weapons that quite literally make the troopers' lives flash by in front of them. As the Doctor and one of the survey team are shifted back in time, Ace must win the confidence of the others, as they fight for their lives against an intangible and seemingly unstoppable foe . . .

DIMENSIONAL DOCTOR

The Dimension Riders is wonderful. Blythe has a confidence and flair of writing that makes each page a delight to read. And that is absolutely vital for this book because of its sheer complexity. There are three separate plot threads – Oxford, the space station and the survey ship – that seem almost irreconcilable. The fact that they come together seamlessly is a credit to Blythe's penmanship, especially since Bernice and the entire Oxford theme were an addition to his original proposal. When I say that aspects of the book remind me of *Planet of Evil*, I mean it as a compliment!

But his greatest talent must lie in his characterisation. All of the supporting cast are three-dimensional, believable people that lift off the page. For example, when a soldier from the twenty-fourth century is brought to twentieth century Oxford, he starts browsing in bookshop windows. Maybe not much, but a perfectly normal reaction overlooked by many of the *New Adventures* writers. His handling of the villain, a renegade Time Lord who has set himself up as President of an Oxford college, is refreshing for the most unexpected reasons: Blythe has created a terminally dull Gallifreyan who left his civilisation to escape its boring confines, only to become absorbed in the equally dusty world of Oxford University!

That is not to say that *The Dimension Riders* is not without its flaws. The President's cybernetic assassin is too reminiscent of the T-1000 Terminator, and yet another quintessential evil from the dawn of time is a little wearisome. Even worse, the denouement of the story is far too similar (if not identical) to the climaxes of *Genesys* and *Deceit* for my liking. And why are the 'monsters' called Time Soldiers? Why not Dimension Riders? That is the title of the book, for goodness' sake!

The only thing that I really disliked about this book, and Blythe cannot be blamed for this, is the way in which the Doctor-Ace-Bernice triangle seems to have become carved in tablets of marble. The Doctor is mysterious/omniscient, Bernice is funny and/or drunk, and Ace is just plain nasty/screwed up. Indeed, Ace is now so dissimilar to her television portrayal, and so difficult for the reader to identify with, that she should be dropped – Benny is so much more fun.

Thinking about it, *The Dimension Riders* is the twentieth *New Adventures* book – an anniversary in itself. Here's to the next twenty!

FOUR DOCTORS

Without the gathering of the Doctors promised in *The Dark Dimension* (the proposed Anniversary story), the nearest we've got is the latest offering from the Bill Baggs stable: *The Airzone Solution*. As the populace of Britain copes with an increasingly unbreathable atmosphere, the Airzone Corporation offers to clean the air up. But is the price too high? Journalist Al Dunbar (Peter Davison), protégé of Pertwee's Oliver Trethewey, joins up with environmental activist Anthony Stanwick (Sylvester McCoy) to discover the truth, and is promptly murdered. And that's just the beginning, as Dunbar's spirit draws weatherman Arnie Davies (Colin Baker) into the story.

Not having seen any of Baggs' Stranger and Miss Brown videos, I came to this tape with no preconceptions. And I was impressed. Imagine the Third, Fifth, Sixth and Seventh Doctors . . . but as human beings, with real lives and real jobs. Featuring other *Who* luminaries such as Michael Wisher and Nicola Bryant, the plot is thought-provoking and disturbing. The climax, though expected, is chilling in the extreme.

The Airzone Solution is a cleverly directed story, almost but not quite *Doctor Who*, from the versatile pen of Nicholas Briggs, aided and abetted by Alistair Lock's emotive score. Well worth a watch, and easily deserving of television exposure.

As well as acting and writing, Nick Briggs is also the interview supremo for Keith Barnfather's Reeltime Productions' series of *Myth Makers* tapes. The latest offering is an in-depth chat with Louise Jameson – Leela. From her opening piece from Shakespeare's *As You Like It*, Ms Jameson reveals a breadth and depth of talent that *Doctor Who* only touched upon. Having seen a number of these interviews, I can only say that *Myth Makers* gives a valuable and enjoyable insight into the people behind the series. I'd also like to echo Ms Jameson's plug for her favourite charity, Hope, which gives much deserved financial support to Rumanian orphans. Any donations to Hope, via the National Westminster Bank in London's Camden Town.

DUPLICATE DOCTORS

Telly time. BBC Video have chosen two fitting stories to celebrate thirty years of a Time Lord: *Resurrection of the Daleks* and *The Two Doctors*. Let us first consider Peter Davison's sole run-in with the denizens of Skaro.

Caught in a time corridor, the TARDIS is drawn to a warehouse in twentieth century London where, only hours earlier, a group of cross-time escapees had been massacred. Meanwhile, the demoralised and disinterested crew of a prison space station in the future discover that they are under attack. Their attempts to destroy their valuable prisoner fail, as Commander Lytton and his troops storm the station, releasing the war criminal from his ninety years of incarceration. But it is no ordinary prisoner: it is Davros. Having been defeated by the Movellans, the Daleks have tracked down their creator, determined that he will reinstate them as conquerors of the galaxy.

But Davros has other plans, including building an army of his own . . .

With the TARDIS crew separated across the time corridor, the Doctor must try to save the day in arguably one of the most tragic *Doctor Who* stories ever made.

Resurrection of the Daleks is a masterpiece. With a few minor exceptions, every part is solid and well-acted, including those actors who might at first appear to be miscast, such as Chloe Ashcroft and Rodney Bewes. Indeed, Bewes embodies the underlying theme of hopelessness that runs through this story. Rula Lenska gets her teeth into a really meaty role, giving a gung-ho performance reminiscent of Beryl Reid in *Earthshock*. As for the villains, the late Maurice Colbourne makes a brutal mercenary, and Terry Molloy is an outstanding Davros, although he lacks the icy menace exuded by Michael Wisher.

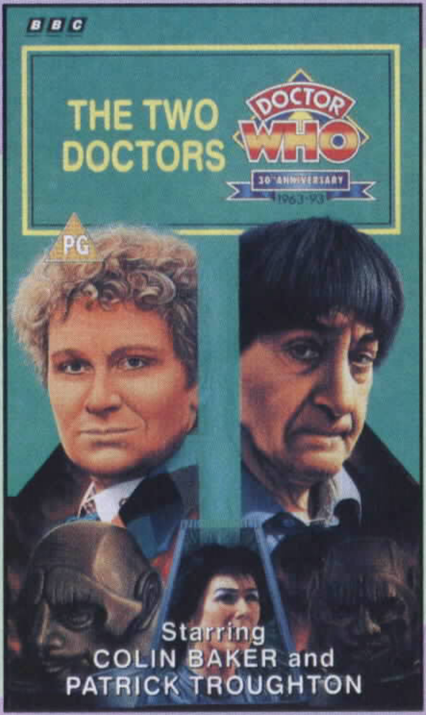
Resurrection of the Daleks has a very complex plot, and that is its major weakness. Too many things happen that are never adequately explained. Why do the Daleks create duplicates if the duplicates have to be conditioned: why not take over the originals? Why does the Professor collapse when the Daleks retrieve one of the canisters? And what is the point of the ludicrous throw-away line about invading Gallifrey? On a more minor note, why do stolen Dalek guns change their sound effect when captured by the rebels? Perhaps the greatest let-down is the condition of the Daleks: shoddy, flaky, and downright disappointing in close-up.

Such quibbles not withstanding, *Resurrection of the Daleks* is both a *Doctor Who* story and a Dalek story in the traditional mould. Like the later *Remembrance of the Daleks*, but unlike its successor, the off-the-wall *Revelation of the Daleks*, it has a perfect mix of straightforward action and intrigue, explosions and explanations, to please everyone, with such magic moments as the flashback sequence, a Dalek civil war, and some impressive special effects. *Resurrection of the Daleks* is a fitting tribute to the cyborgs of Skaro, themselves celebrating three decades of extermination.

SUNTANNED DOCTORS

The second video release in November is *The Two Doctors*, where Colin Baker's bombastic Sixth Doctor runs head-on into Patrick Troughton's impish Doctor Two. I remember watching this story when it was initially transmitted, and can clearly recollect the acute disappointment I felt. But now, eight years later?

Having conveniently deposited Victoria at the University of Graphology (oh, very believable), the Doctor and Jamie embark upon a mission for the Time Lords (and this happened all the time during the Troughton era, didn't it?). The time experiments of Professors Kartz and Reimer have attracted the attention of Gallifrey's temporal policemen, and the Doctor has been dispatched to ask them to stop. Understandably Dastari, Head of Projects at Station J7, is resentful of the Time Lords' interference, but they soon have other problems. Chessene, a member of the gastronaut race of the Androgum, has been intellectually augmented. And she has used those augmentations to formulate a plan that will give her unlimited power over time and space. Unfortunately for the Doctor, this plan involves an alliance with the Sontarans, an alliance that leads to the Doctor's supposed death . . . an event that ripples through the Vortex, bringing the Sixth Doctor and Peri on a quest to discover the truth in twentieth century Spain.



The Two Doctors has an ingenious plot, a necessity if so many different threads are to be tied together. Handling two Doctors, the Sontarans, the Androgum aspect and the scenic Spanish setting takes a genius of the calibre of Robert Holmes to pull it off, and Holmes does his very best. Every character shines: the misguided Dastari, Chessene and her delusions of grandeur, the food-obsessed Shockeye, Stike and his dreams of glory . . . Even the more down-to-earth parts, such as Botcherby, evoke sympathy. Holmes' treatment of the 'regulars' is exemplary. Both Doctors and both companions are given depth and feeling: Nothing new for Troughton and Hines, but Baker and Bryant haven't gelled like this since *The Twin Dilemma*.

The viewer can positively feel the actors enjoying themselves: Jacqueline Pearce in particular, virtually reprising her role as *Blake's 7*s Servalan, stays just this side of high camp. Her degeneration into a gratification-driven Androgum is moving and sympathetic, and Laurence Payne's realisation that he has tampered with the natural order cannot help but get the audience on his side.

So did I reconsider my opinion of *The Two Doctors*? No. Sadly I didn't. I wanted so much to like *The Two Doctors*, but I can't.

This story is a perfect example of a magnificent script that has been ruined by atrocious direction. Who in their right mind would introduce the Sontarans in longshot? Who would make Shockeye such an unbelievable grotesque? I'd love to know what Peter Moffat was thinking of when he put this story together. A common criticism aimed at John Nathan-Turner's tenure as producer is his penchant for pantomime. Although I would normally dispute this, *The Two Doctors* is an example of glitter and sparkle destroying an excellent story. Shockeye is a garish, silly caricature, while the restaurant scene is played for all the laughs it can muster. I can't help but feel that the production team had hoped that the Spanish setting would so overwhelm the viewer than any shortfalls would be ignored. Sadly, I couldn't ignore the sense of the ridiculous that pervades all three episodes on this tape.

The Two Doctors has an outstanding script, and some exemplary performances. But, overall, it's a bit of a let-down. As a *Doctor Who* story, it ranks head and shoulders above other Season Twenty-two stablemates such as *Timelash* and *Vengeance on Varos*. But, having been hyped as a special multi-Doctor story, it never quite matches its expectations.

Before I finish for this issue, I'd like to mention a special hard-backed publication. Called *Drabble Who*, it features one-hundred stories by a plethora of well-known *Doctor Who* folks: fan luminaries, actors and writers . . . all constrained to write a short story exactly one-hundred words in length (a drabble). Although it's a little pricey at £8.99, all profits from the book go to charity, and it's an entertaining and amusing read. For details of exactly how to get this book, send a stamped addressed envelope to: Beccon Publishing, 75 Roslyn Avenue, Harold Wood, Essex RM3 0RG.

For thirty years, a particular television programme has struck a chord in all of us – thirty years of Daleks, Cybermen, Ice Warriors and their ilk. But, above all, one man in seven guises, aided and abetted by a battered old police box, has given us something to think about.

Here's to *Doctor Who*!

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Matrix Data Bank

LEATHER LIBRARY

Graham Hatton of **St Helens** recently came across a strange leatherbound version of *Doctor Who – The Early Years* signed by Dalek designer Raymond Cusick and the book's author Jeremy Bentham, numbered 46 out of 200. This was a special limited collectors' edition brought out by W.H. Allen at the same time as the standard version in May 1986 (a practice also adopted with most of the large format Peter Haining books). The leatherbound one cost £75.30 as opposed to £13.50 for the regular item.

KATARINA QUERY

James Johnston of **Derby** is confused about the novelisation *Doctor Who – Mission to the Unknown* since it features Steven, Katarina and Sara Kingdom, yet *The Terrestrial Index* says that no companions appeared in the TV episode. This is true James, *Mission to the Unknown* was a one-episode prelude for the twelve-part *The Daleks' Master Plan*, and between these two stories was shown *The Myth Makers*. None of the regular cast – not even the Doctor – appeared in *Mission to the Unknown*. The novelisation you have actually read adapts *Mission to the Unknown* and the first six episodes of *The Daleks' Master Plan*. Chapter One is bridging material about Katarina joining the TARDIS crew at the end of *The Myth Makers*. Chapters Two and Three, which feature Marc Cory, are effectively *Mission to the Unknown*. Chapter Four onwards is then *The Daleks' Master Plan*.

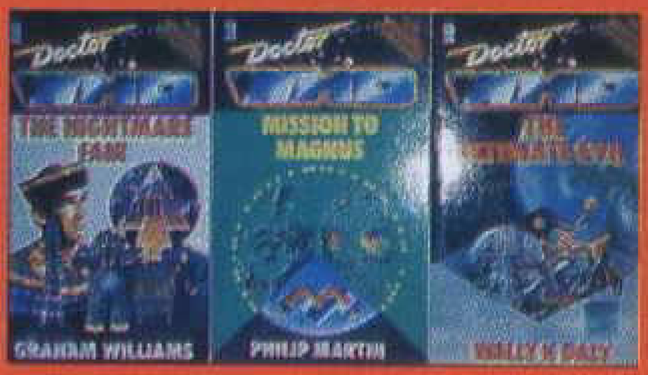
ABSENT FRIENDS

Richard Payne of **Potters Bar** asks about episodes of *Doctor Who* where the regular companions at the time were absent (eg Nyssa in *Kinda* parts Two and Three). Excluding the UNIT team who featured only in a semi-regular basis and Kamelion (which appeared in its first and last serials only) these occasions are:

The Sensorites: neither *A Race Against Death* or *Kidnap* feature Barbara.
The Web Planet: Escape to Danger does not feature Barbara.
Mission to the Unknown: this does not feature Vicki or Steven, or even the Doctor for that matter.
The Power of the Daleks: Episode Four does not feature Polly and Episode Five does not feature Ben.
The Faceless Ones: Episodes 3 to 5 do not feature Polly or Ben.
The Enemy of the World: Episode Four does not feature Jamie or Victoria.
The Invasion: Episode Three does not feature Zoe.
Inferno: Episode Five features Section Leader Elizabeth Shaw but not Liz.
Image of the Fendahl: Parts Two and Three do not feature K9.
The Ribos Operation: Part Two does not feature K9.
The Power of Kroll: K9 did not feature in the story at all.
Destiny of the Daleks: Episodes Two to Four did not feature K9.
City of Death: K9 did not appear in the story at all.
The Leisure Hive: Parts Two to Four do not feature K9.
State of Decay: Part Two does not feature K9.
Logopolis: Part One does not feature Nyssa.
Kinda: Parts Two and Three do not feature Nyssa.
Arc of Infinity: Part One does not feature Tegan Jovanka.

STRANGE SEASON

Andrew J.Ball, also of **Derby**, has a variety of questions. The first is, who plays Kerril in *The Robots of Death* Part One? The corpse discovered by the Doctor is extra Peter Sax. Next, Andrew asks about the titles and writers of serials for the aborted Season Twenty-Three.

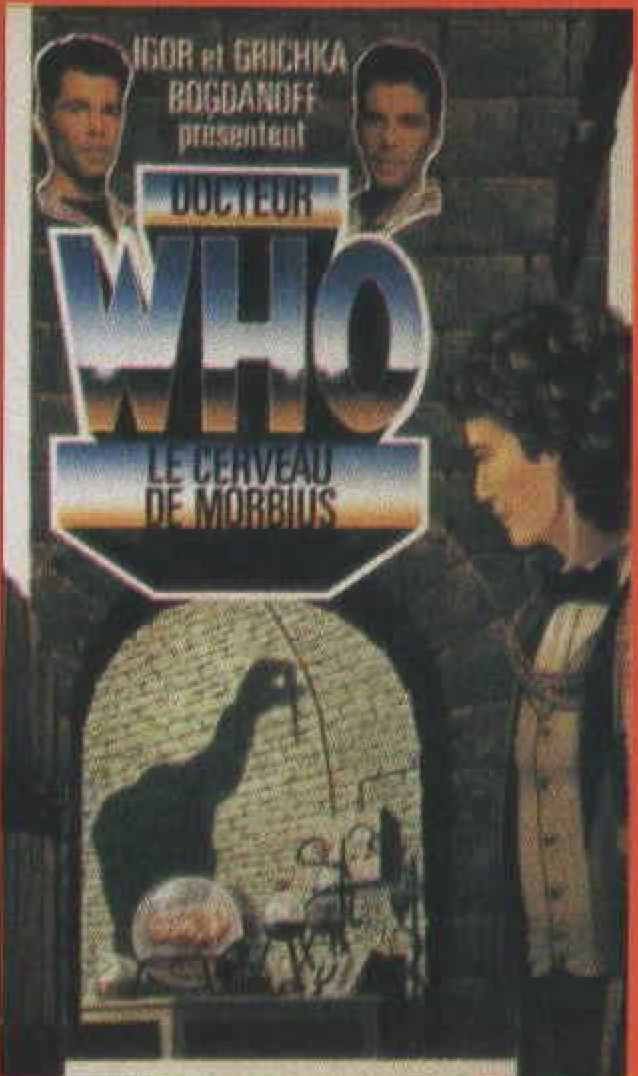


The stories appear to be (in a vague order) *The Nightmare Fair* by Graham Williams, *The Ultimate Evil* by Wally K. Daly, *Mission to Magnus* by Philip Martin, *Yellow Fever and How to Cure It* (aka *Yellow Fever*) by Robert Holmes, *In the Hollows of Time* by Christopher H. Bidmead and either *The Children of January* by Michael Feeny Callan or a storyline by Bill Pritchard, the title of which is unknown. The first of these were actually carried to script form, the Holmes story was effectively just a storyline.

DOCTOR QUI?

Andrew also has six French *Doctor Who* novelisations and suspects that two more were issued. This is indeed the case. Books 7 and 8 were issued in August 1987 by Editions Garancière and respectively were *L'Abominable Homme Des Nieges* and *Meglos*, both translated by Corine Derblum. At around this time, Andrew also recalls hearing that the series was purchased by French TV. So what as bought and shown?

In the Seventies, France purchased a compilation repeat of *Genesis of the Daleks* which was aired with no reaction at all. The reception was equally cool for a large batch of Tom Baker serials bought in 1986. A documentary about *Doctor Who* was made by science-fiction enthusiast Alain Carrazé for *Temps X* (on which he was the chief executive), a science-fiction and science-fact magazine show. The item ran to sixteen minutes and covered the first recording block for *Mindwarp* at the BBC, the *Doctor Who* Appreciation Society, and contained interviews with Colin Baker and John Nathan-Turner. A deal was struck to purchase selected Tom Baker episodes from his first two seasons (with *The Sontaran Experiment* and *The Android Invasion* both dropped as unsuitable), all of which would have to be redubbed by the BBC to have just sound effects and music, allowing the French channel TF1 to add their own dialogue for broadcast as part of *Temps X*. Unfortunately, Carrazé moved on and *Temps X* was cancelled. TF1 ended up screening its expensive purchase in the graveyard slot of 9.30am on a Sunday – starting with *Genesis of the Daleks*. Carrazé's hard work of selecting episodes and specifying a transmission order was ignored, as the Daleks were followed by *The Ark in Space* and then by *Robot*. By this time the ratings were so poor that TF1 scheduled the remainder at 7am on Saturdays and Sundays – killing remaining interest in the series and upsetting the science-fiction fans who wanted to see it.



E – K ENQUIRY

Edward Bracken of **Enniskillen** is puzzled about the creature on the cover of Knight's paperback edition of the *Encyclopedia of the Worlds of Doctor Who: E – K*. The creature is the Guardian, a god-like being worshipped by the Primitives as seen in *Colony in Space* Episodes Four and Six. For more information, look under 'G'!

Matrix Data Bank *is compiled by DWM archivist Andrew Pixley. If you have any questions about* Doctor Who, *send them to him at: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.*

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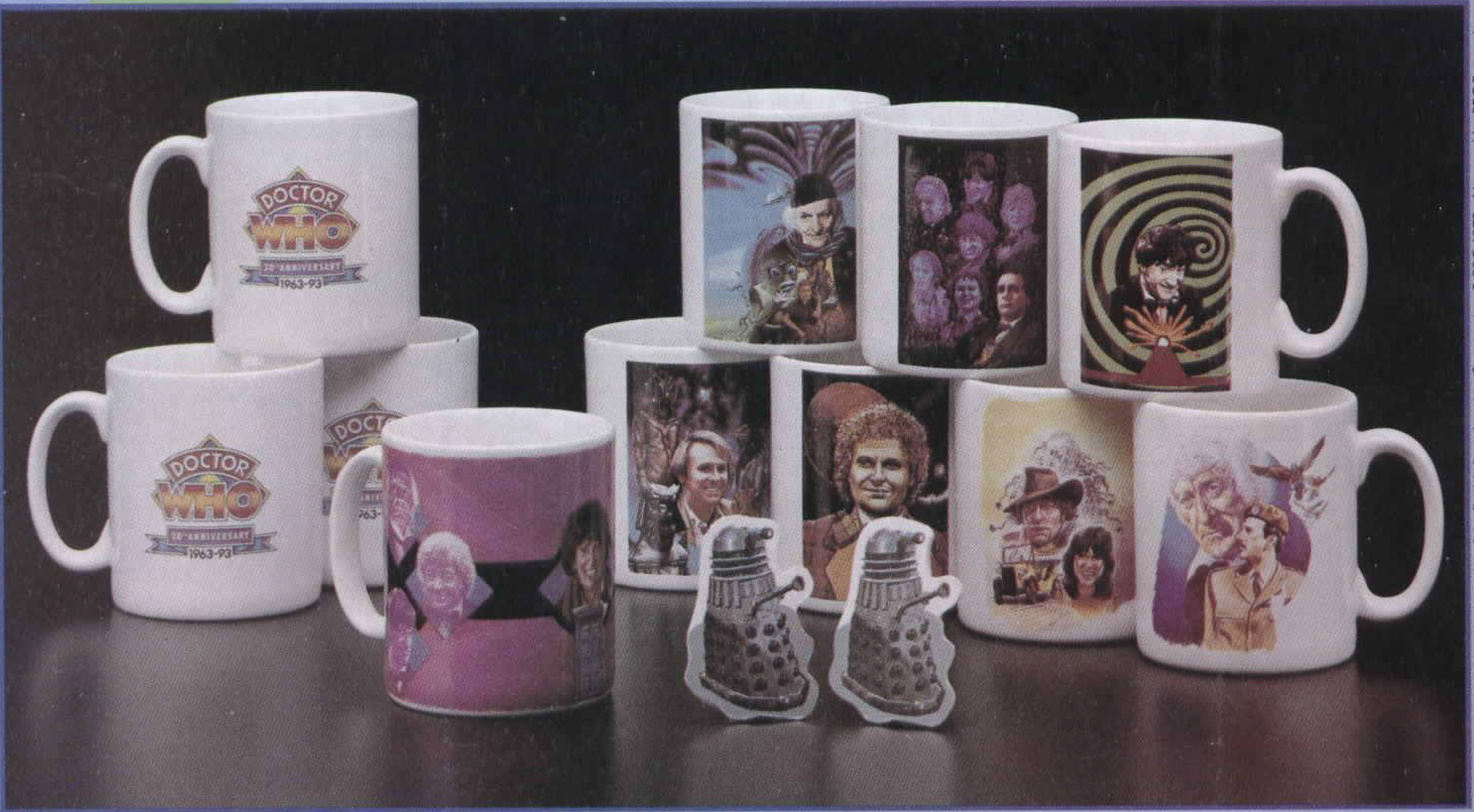

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